

THAMES TELEVISION LIMITED.

BROOM ROAD,  
TEDDINGTON.  
MIDDLESEX.  
Telephone: 977 - 3252.

C A M E R A   S C R I P T.

CALLIAN.

"AMOS GREEN MUST LIVE"

by  
RAY JENKINS

Story Editor  
GEORGE MARKSHEIN

Designer  
PETER LE PAGE

Producer  
REGINALD COLLIN

Directed by  
JAMES GODDARD

P.A. .... Ruth Parkhill  
F.M. .... Denver Thornton  
S.M. .... Miles MacMahon

Costume Sup:.. Ambren Garland  
Make-up Sup:.. Lauana Bradish

Tech. Sup:.... Del Randell  
Cameras: ..... Peter Howell  
Sound: ..... Ron Ferris  
Vision ..... Peter Boffin  
Racks ..... J. Fergus-Smith  
Grams ..... Tony Morley  
Call Boy .....

Lighting Sup:.. Louis Bottone

O.B. INSERTS RECORDED: 2nd and 3rd March, 1970.

Scenes: 1,8(a), 8(b), 26,28,48,49(a)49(c).

CAMERA REHEARSALS: 10.00 am on 4th March, 1970.

STUDIO ONE: TEDDINGTON: 10.15 am on 5th March, 1970.

VER RECORRING: 15.15 to 19.15 -5th March, 70.

STUDIO ONE: TEDDINGTON.

Prod. No. 32085.

VER/TES/ 2632

RUNNING TIME: 51.00

CALLAN. "AMOS GREEN MUST LIVE".CAST.

Callan ..... EDWARD WOODWARD  
Hunter ..... WILLIAM SQUIRE  
Cross ..... PATRICK MOWER  
Lonely ..... RUSSELL HUNTER  
Amos Green ..... CORIN REDGRAVE  
May Coswood ..... ANNETTE CROSBIE  
Casey ..... STEFAN KALIPHA  
Anna ..... NINA BADEN SEMPER  
Taxi Driver ..... FRANK CODA  
Rutter ..... AL GARCIA  
Gray ..... MICHAEL QUINTO  
Philip Rowland ..... LEE DONALD  
Hunter's Secretary ..... LISA LANGDON  
Shop Asistant ..... ELAINE GARREAU

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EXTRAS: ASSOCIATED PLAYS AND PLAYERS: 437 3118

CALLED: 10.15 am on 4th March, 1970.

----- 10.00 am on 5th March, 1970.

Woman 1 in Store Cubicle KATHLEEN HEATH  
Woman 2 in Store Cubicle. PEGGY SCRIMSHAW

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CALLED: 2.00 pm on 4th March, 1970.

10.00 am on 5th March, 1970.

1 Man in evening dress SANDY STEIN  
at Green's Dinner  
Party.

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SCHEDULE.WEDNESDAY: 4th MARCH, 1970.

Camera Rehearsal .....10.00 - 13.15  
 LUNCH BREAK .....13.15 - 14.15  
 Camera Rehearsal .....14.15 - 19.30

THURSDAY : 5th MARCH, 1970.

Camera Rehearsal ..... 10.15 - 13.15  
 LUNCH BREAK ..... 13.15 - 14.15  
 Line Up, Make-up,  
 Wardrobe etc. .... 14.15 - 15.15  
 VTR ..... 15.15 - 19.15  
 Tech clear ..... 19.15 - 19.30

N.B. PLEASE NOTE NO DRESS REHEARSAL SCHEDULED.  
 ARTISTES TO BE DRESSED FOR RUN THROUGH  
 ON MORNING of the 5th MARCH, 1970.

PHOTOGRAPHS CAN ONLY BE TAKEN ON THE  
 RUN -THROUGH ON THE MORNING OF 5th MARCH, 70.

TECHNICAL REQUIREMENTS: C.B. INSERTS TO BE EDITED INTO PRODUCTION.

CAMERAS: 4 Pedestals.  
 5th Camera on Fork lift Truck.

MONITORS: Pracital Monitor in HUNTER'S SET fed  
 with slides or captions from T/C.

PRACTICAL T.V. SETS:

1 Practical Sony T.V. Set in: INT. CASEY'S ROOM fed to  
 INT. INTERVIEW SET.

1 Practical Comm. T.V. Set in: INT. CALLAN'S ROOM fed to  
 INT. INTERVIEW SET.

VTR:  
15.15

PRE-RECORD INTERVIEW SCENE prior to coming to the x cutting  
 sequence between Callan's Room and Casey's Room so that  
 the interview can be fed into the T.V. SETS o  
 in CALLAN'S and CASEY'S ROOMS.

SOUND:

3 BOOMS  
 2 FISH POLES: INT. TAXI SET and INT. CASEY'S HALL SET.  
 2 Slung Mics.  
 1 Hand Mic for INTERVIEWER.  
 Practial Intercom HUNTER'S SET linked to his secretary o/v

GRAMS:

Effects  
 Music.

T/C:

35 m opening symbol and 'Callan titles(colour) only.  
 Slide Machine:END TITLES SLIDE. Scanner: CREDIT CAPTIONS.

SCENE BREAKDOWN: CALLAN: JAMES GREEN MUST LIVEVTR: 5th March, 1970 - Studio: Teddington One.

Scene No.	Time	Characters	Page	Shot	CAM. CAM. CAM. CAM. CAM.	Sound
OPENING "CALLAN" SERIES FILM (1.00 m)						
(Plus opening title and author)						
RUN TAPE: TO EDIT IN OB. VTR INSERT: SCENE 1 (DAY)						
O.B. INSERT NO. 1.						
Sc. 1.	DAWN	Pol. Insp.	1.			
EXT. HAMMERTON		Hunter				
FERRY - RIVER. (DAY 1)		Cross				
Timing: 55s		Body of Arillo				
(approx.)		Casey				
		Police Launch driver				
		4 Constable				
		1 Policeman				
Sc. 2	DAY	Hunter	1.	1	4A	B.I.
HUNTER'S OFFICE		Voice o/v				
Sc. 3	DAY	Taxi Driver	2	2	1A 2A	C.I.
INT. TAXI (Hanger)		Cross	to 5	to 17		Stand Mic.
Sc. 4	DAY	Hunter	5	18	1B 2B 3B 4B	B.I.
HUNTER'S OFFICE		Callan	to 8	to 42		
		Cross				
STOP TAPE: VTR INSERT RECORD: INTERVIEW TO PLAY INTO SCENES: 5,6,7,						
Sc. 5	NIGHT	Casey	8(a)	44	1D	A.I.
CASEY'S ROOM		T.V. SET.	8(b)	to 46	4C	T.V. Sound
Sc. 6	NIGHT	Callan	8(b)	47	2C 3C	C.2.
CALLAN'S FLAT				to 50		T.V. Sound
Sc. 7	NIGHT	Casey	9	51	1D	A.I.
CASEY'S ROOM				to 53	4C	
TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 8. (NIGHT)						
Sc. 8	NIGHT	Taxi driver	9-			
O.B. INSERT 2.						
EXT. MOTORWAY-TAXI						
Timing: 10s (approx)						
Sc. 8(a)	NIGHT	Callan	10	54	1A	S/HI F/P
INT. STUDIO - TAXI		Taxi Driver	11			A.I.
TAPE RUN: TO EDIT IN O.B. VTR INSERT: SCENE 8(b). (NIGHT)						
Sc. 8(b)	NIGHT	Taxi driver	11			Star Mic.
O.B. INSERT NO. 3.						
EXT. MOTORWAY TAXI						
Timing: 5s (approx)						



# SCENE INDEX

Scene No.	Time	Character	Page	Footage	Shot	Take	Roll	Scene
Sc. 9	DAY	Cross	11	55	1B	2D	3G	4D
GREEN'S LOUNGE	(DAY 2)	Green	to	to				
		May	15	84				

## TAPE RUN:

Sc. 10	DAY	Hunter o/v	15	85	2C	3C	4E	C.2.
CALLAN'S FLAT		Callan	to	to	2E			B.1.
		Lonely	18	98				

## Sc. 11

HUNTER'S OFFICE	EVE	Hunter	18	99	1B			B.1.
		Philip(o/v)	19					A.2

## TAPE RUN:

Sc. 12		Callan	19	100	1G		4F	A.3.
DEPARTMENT STORE	EVE	May	20	to				
		Assistant		102				

## TAPE RUN:

Sc. 13	EVE	Cross		103	2F	3D		A.2.
GREEN'S LOUNGE		Green	20	104				B. 4
		Philip(o/v)	20(a)					C. 2

Sc. 14	EVE	Callan	20(a)	105	1G		4F	A.3.
DEPARTMENT STORE		Assistant	21	to				
		Store Detective		107				
		Extras						

Sc. 15	EVE	Casey	21	108	1D	3E	4G	A.1.
CASEY'S ROOM		May	22	to				
				113				

## END OF PART ONE CAPTION

## PART TWO

## BEGINNING OF PART TWO CAPTION

Sc. 16	EVE	May	23	114	1D	3E	4C	B.3.
CASEY'S ROOM		Casey	to	to			4H	
			26	131				

Sc. 17	EVE	Hunter	26	132	1H	2G		A.4.
INDOOR RANGE		Callan	to	to				
			28	141				

Sc. 18	EVE	May	28	142	1D	3E	4H	B.3
CASEY'S ROOM		Casey	to	to			4C	
			32	164				

Sc. 19	EVE	Anna	32	165	2H	3J	4J	C.3
BLACK GLOVE OFFICE		Callan	to	to				
			34	183				

SCENE BREAKDOWN

Scene	Time	Character	Page	Shot	CL	CT	CS	CA	CB	Sound
Sc. 20 GREEN'S LOUNGE	NIGHT	Green Cross May	34 35	184 to 186	1E		3G			A.2.
Sc. 21 CALLAN'S FLAT	NIGHT	Callan Lonely o/v	35 36	187			4E			C.1.
Sc. 22 GREEN'S LOUNGE	NIGHT	Cross May Green	36 to 38	188 to 202	1E	2J	3G 3D			A.2.

TAPE RUN:

Sc. 23 BLACK GLOVE OFFICE	NIGHT	Callan Anna	39 40	203 to 212		2H	3J			C.3.
Sc. 24 GREEN'S LOUNGE	MORN. (DAY 3)	Cross Green May	40 41(a)	213 to 219	1E	2J	4K			A.2. B. 2.

Sc. 25 CALLAN'S ROOM	MORNING	Callan	42 41(a)	220		3H				C.2.
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TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 21: (DAY)

O.B. INSERT NO. 4.

Sc. 26 MORNING Lonely  
EXT. GARAGE  
Timing: 10s (approx)

Sc. 27 BLACK GLOVE OFFICE	DAY	Anna Casey o/v	42	221 to 223		2H	4J			C.3. B. 1.
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TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 28. (DAY)

O.B. INSERT NO. 5.

Sc. 28  
EXT. GARAGE DAY Lonely 43  
YARD Casey 44  
Timing: 1.20s (approx.) Gray 45  
Rutter

END OF PART TWO CAPTION



Scene No.	Time	Characters	Page	Shot	CAM	CAM	CAM	CAM	Sound
PART THREE									
BEGINNING OF PART THREE CAPTION									
Sc. 29 HUNTER'S OFFICE	DAY	Hunter Callan	46 to 48	224 to 245		3K	4B		B.1.
Sc. 30 GREEN'S LOUNGE	DAY	Cross Hunter o/v	48	246		2K			A.2. B.1.
Sc. 31 HUNTER'S OFFICE	DAY	Hunter Callan	49	247		3B			B.1.
Sc. 32 GREEN'S LOUNGE	DAY	May Cross Hunter o/v	49 50	249 to 252		1J	2K	4K	A.2. B.1.
Sc. 33 HUNTER'S OFFICE	DAY	Hunter Cross o/v Callan	50 51	253		3B			B.1.
Sc. 34 GREEN'S LOUNGE	DAY	Cross May	51	254		2K			A.2.
Sc. 35 HUNTER'S OFFICE	DAY	Hunter	51	255		3B			B.1.
Sc. 36 GREEN'S LOUNGE	DAY	May Cross	51 52 53	256 to 266		1J	2K	4K	A.2.
Sc. 37 HUNTER'S OFFICE	DAY	Hunter Callan	53	267		3B			B.1.
Sc. 38 GREEN'S LOUNGE	DAY	Cross May Green	53 54	268 to 272		1J	2K		A.2.

SCENE BREAKDOWN

Scene No.	Time	Characters	Page	Shot	Camera	Sound
Sc. 39 HUNTER'S OFFICE	DAY	Hunter Callan	54	273 to 275	3B 4B	B.1.
Sc. 40 GREEN'S LOUNGE	DAY	May Cross Green	54 55	276 to 278	1J 2K	A.2.
Sc. 41 CASEY'S ROOM	EVE	Casey Rutter Lonely Gray	55 to 58	279 to 296	1K 3K 4L	B. 3.
<u>TAPE RUN:</u>						
<u>Scene 42 DELETED.</u>						
Sc. 43 CASEY'S HALLWAY.	EVE	Casey Lonely	58	297 298	2K	5A F/P. B. Slung Mic.
<u>TAPE RUN:</u>						
Sc. 44 CASEY'S ROOM	EVE	Lonely Callan Casey	59 to 61	299 to 320	1K 3K 4L 4C	B. 3.
Sc. 45 GREEN'S LOUNGE	EVE	Green Phillip Hunter Man(Evening dress) Cross May Coslett	61 to 63	321 to 325	1F 2J 4K	A. 2.
Sc. 46 CASEY'S ROOM	NIGHT	Casey Callan	63 to 65	326 to 334	1K 2L 3E 4H	B.3.

TAPE RUN:



# SCENE BREAKDOWN

Scene No.	Time	Characters	Page	Shot	CAM	CAM	CAM	CAM	Sound
Sc. 47									
CASEY'S	NIGHT	Callan	65	335				5A	A. 3.
HALLWAY		Casey							

TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 48 and 49 (NIGHT)

## O.B. INSERT NO. 6.

Sc. 48.			65						
EXT. GREEN'S NIGHT		4 Special							
HOUSE		Branch Men							

## O.B. INSERT NO. 7.

Sc. 49.		Rutter	65						
INT. CAR	NIGHT	Gray	66						
		Thug 1							
		Thug 2							

TAPE RUN: N.B. SHOTS: 336 - 343  
 TO BE RECORDED DISCONTINUOUSLY - SHOT BY SHOT.  
 THERE WILL BE SMALL RUNS BETWEEN EACH SHOT.

Sc. 50.		Callan	66	336	1E	2J	3G		A.2.
INT. GREEN'S NIGHT		Hunter		to					
LOUNGE		May		343					
		Phillip							
		Green							
		Cross							
		Gray							
		Rutter							
		Man							

TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 51 (NIGHT)

## O.B. INSERT NO. 8.

Sc. 51.									
EXT. GREEN'S	NIGHT								
HOUSE.									

Sc. 52			67	344	1E	2J	3G		A.2.
INT. GREEN'S NIGHT		Rutter		to					
HOUSE.		Gray		349					
		Hunter							
		Phillip							
		Callan							
		Cross							
		May							
		Man							

STOP TAPE: ROLL BACK AND MIX TO: SCENE 53.

Sc. 53			68	350	2M	3L	4M		A.2.
INT. GREEN'S NIGHT		Cast		to					
HALL		a/b Sc. 52		352					

END CREDIT SEQUENCE:

Part 1PART ONE.

FADE UP: TELECINE ( 35m)

S.O.F.

THAMES PICTORIAL SYMBOL  
(0.07") into "CALLAN"  
OPENING TITLES. (0.53")

THEME MUSIC.

CUT (INLAY) CAPTION SCANNER

(1) "AMOS GREEN MUST LIVE"

(2) by RAY JENKINS

TAKE OUT CAPTION SCANNER.

(GO TO BLACK)

TAPE RUN: EDIT IN O.B. VT INSERT NO. 1: SCENE 2.

EXT. RIVER (MORNING)

O.B. LOCATION. Timing: 55s ( Approx.)

FADE UP:

1. 4(A)

MCU Hunter  
on Phone.

LOOSEN TO  
MS  
Hunter at desk.  
(He is playing  
with books  
of strip  
matches whilst  
on phone)

2. INT. HUNTER'S OFFICE(DAY ONE)

HUNTER: Callan as soon as  
you can - and Cross when  
he's back from the airport.

VOICE: (O/V) Yes sir.

BOOM B. 1.  
CRASH.  
Passing  
Traffic.

Hunter's Sec  
on distort  
o/v.

HUNTER: What about the stills.VOICE: (O/V) They're here sir.

HUNTER: Bring them in.(HE SNAPS  
OFF INTERCOM.)

2. 1(A)

W.S. frontal of  
taxi driver cleaning his  
cab.

Coming to 2 on Shot 3.

The taxi driver  
is Fr. f.g. profile.  
See Cross entering b.g.

3. EXT/INT. TAXI (DAY)

BOOM C. 1.  
and Stand Mic.

3. 2(A) (As Cross enters 2s)  
MCU Cross thru'  
both cab windows.  
PAN HIM L. as he gets  
into cab and shuts door.

4. 3(A) (on door slam)  
MCU Taxi driver  
PAN HIM L as he comes DRIVER: What you on!  
to door.  
PED DOWN as he ducks  
inside the door.

5. 2(A)  
CU Cross.  
CROSS: Taxi man, I like your face.

6. 3(A)  
2s (TIGHTEST)  
Cross l. of Fr.  
Cabbie R. of Fr.  
THE DRIVER STARTS INTO THE CAB. CROSS  
GRABS HIM BY THE COLLAR AND SITS HIM  
OPPOSITE ON THE FLAP DOWN SEAT.  
DRIVER: Look, mate, if you're  
looking for bother - know what I  
mean!

7. 2(A) CROSS: Have you seen this man?  
CU PHOTO  
Hold Frame static. DRIVER: (HASTILY) No.
8. 3(A) (As photo leaves CROSS-BLACKS IN A PAIR OF GLASSES.  
A/B Frame)
9. 2(A) Why do they all wear glasses?  
CU Cross. CROSS: Must be the sun here. Well?
10. 3(A)  
MCU Driver. DRIVER: No, I mean, coloureds, you know,  
they're all the same.
11. 2(A)  
A/B CROSS: Why?
12. 3(A)  
A/B DRIVER: They're...black, ain't they?
13. 2(A)  
A/B CROSS: You're off-white.
14. 3(A)  
A/B DRIVER: That's what I mean.  
EASE OFF AFTER  
DRIVER LINE  
TO  
2s (Tightest) CROSS SPREADS OUT SIX  
OTHER PHOTOGRAPHS.
15. 2(A)  
MCU Cross. CROSS: Have a look at these.



17.

3(B)

As Driver comes  
forward  
EASE TO TIGHTEST 2s

CROSS: (CONTD.) Why should we pick  
you out?

DRIVER: Yeah - why!

CROSS: Keep looking. You have a  
nasty habit of breaking the law -  
illegally soliciting on the pavement.  
Keep looking. So you  
help me...and there won't be any bother -  
know what I mean? Five days ago you tried  
to pick him up.....at the airport.

DRIVER: ..... I see thousands  
coming in and out.

CROSS: You were pushed aside by someone  
meeting him - your mates said.

DRIVER: (A BEAT) Oh - him!

CROSS: Describe him.

DRIVER: Why?

CROSS: (OF THE ARRIVAL) He's dead. Now,  
the other chapie?

DRIVER: Big.

CROSS: How big?

DRIVER: Six foot.

CROSS: How old?

DRIVER: You can't tell.

HOLD ON 2s  
Coming to 1 on Shot 18.

CROSS: Heavy?

DRIVER: Yeah - biggish.

CROSS: Anything else. Anything.

DRIVER: They went into a black Cortina.

CROSS: Why're you sure.

DRIVER: I know one motor from another, don't  
I! It's my trade!

CROSS: Did he go willingly?

DRIVER: (A BEAT) Yes, I'd say yes.

CROSS: Was there anyone else in the car?

DRIVER: (A BEAT) I dunno.

18. 1(B)  
ZOOM IN TO CU PHOTO  
OF "ARILLO" which  
Hunter holds up. Hold  
Frame static. As  
photo goes  
PULL FOCUS to Hunter  
sharp.

4. INT. H HUNTER'S OFFICE. (DAY.) BOOM B. 1.

HUNTER: (OV) Joseph Amilcar Arillo.

19. 4(B) (When Hunter in  
sharp focus  
CU PHOTO  
now in Callan's  
hand.  
PAN UP TO HIS FACE.

CALLAN: Nice name.

20. 1(B)  
2s o/shoulder  
past Callan L. of Fr.  
Hunter R. b.g.

HUNTER: Extremely rich, a brilliant fund-  
raiser in the States, but an Uncle Tom -  
strictly non-violent.

was over to liase with a group of militants  
here - The Black Glove. But he came two days  
early.

HUNTER: They all have concrete alibis -  
besides they needed his money. So,  
either they're lying or -

21. 4(B)  
MCU Callan.

CALLAN: Or - it's some lone nut.

22. 1(B)  
A/B

HUNTER: Quite. Arillo's death  
wasn't the work of a balanced man. It  
was clumsy, public and savage.

23. 4(B)  
A/B

CALLAN: How does a lone nut get  
him here early?

HUNTER: You find out.

KNOCK

CALLAN: I'm not C.I.D. - I'm -

24. 1(B)  
MS Hunter.

HUNTER: No arguments Callan -  
Come in.

25. 4(B)  
MS Callan.  
See Cross enter b.g.

CALLAN: Why this Section.

26. 2(B)  
CU BOOK OF MATCHES  
PAN IT R TO L  
From Hunter to Callan.  
PAN UP TO CALLAN'S FACE  
As Callan looks to  
Cross out:

HUNTER: This. (HANDSMATCHBOX STRIP)

CROSS: Found on the body - old man.

27. 1(B)  
MCU Cross ( react).

HUNTER: (ON INTERCOM) Can we have  
the slides please - switch on,  
the box Cross.

28. 3(B)  
LWS T.V. MONITOR  
trolley across  
the bottom  
of Frame. Monitor  
Cross l.Pr. with  
Callan C. Fr.  
Hunter R. Fr. photo's  
of Green  
on it.  
See Cross  
to monitor  
and switch on.

CROSS: SWITCHES ON T.V. MONITOR.

29. 4(B)  
CU Monitor Screen  
with slide of Green.

30. 2(B) HUNTER: Amos, Randolph Green.  
CU MONITOR SCREEN Prospective Parliamentary candidate  
with slide. for Panekside.
31. 4(B) Company Director, family former farmers  
A/B in Kenya.
32. 3(B) His adoption speech two months ago to the  
A/B Pakenide Committee was ..very, very strong  
on immigration. He beat a short list that  
included two moderate former MPs. The  
speech was widely reported.
33. 4(B) CALLAN: Why do we bother with him.  
CU Callan.
34. 3(B) HUNTER: (a) Because Arillo was murdered,  
A/B (b) Because Green has also received one  
of those Ace of Spade Books of matches -  
and that's not just coincidence. From  
midnight tonight he has a new body-guard.
35. 4(B) CALLAN: Oh no, please sir, no.  
CU Callan.
36. 1(B) HUNTER: Cross.  
MCU Hunter.
37. 4(B) CALLAN: Oh, God help him.  
A/B
38. 1(B) HUNTER: And, you Callan, have a  
GROUP SHOT free hand to make sure Green doesn't  
Cross L. Fr. standing end like Arillo. I couldn't use  
Callan L. Fr. seated you as a house dog - you're too  
Hunter R. Fr. seated. useful in the field.
39. 4(B) CROSS: Thank you sir.  
MS CALLAN
40. 1(B) CALLAN: There must be thousands  
A/B want him dead.



41. 4(B)  
MCU Callan  
EASE OFF AS CALLAN  
RISES. CALLAN: So we keep him alive.  
ZOOM IN AND PULL  
FOCUS WITH HIM  
AS HE GOES TO THE HUNTER: We do.  
DOOR. As door shuts  
cut to: CALLAN: Sir ( Exits)
42. 1(B)  
2 SHOT  
Cross standing HUNTER: Don't worry. Callan's  
Fr. L. Hunter got enough on his plate to keep  
seated. him quiet.
- 

STOP TAPE: SET UP FOR RECORDING INTERVIEW SCENE:

GREEN  
INTERVIEWER.

THE THREE FOLLOWING  
SCENES, 5, 6 7.  
ARE TO BE FIRST  
RECORDED AS A ONE  
SHOT INTERVIEW WITH  
ONLY GREEN IN VISION.

ONLY THE SIZE OF THE  
SHOT WILL VARY.

IT WILL THEN BE  
PIPED BACK TO THE  
T.V. SET IN  
CASEY'S ROOM.  
and  
CALLAN'S ROOM.  
THEY ARE WATCHING  
THE INTERVIEW  
ON THEIR RESPECTIVE  
T.V. SCREENS.

SHOT:  
43.

CAMERA ONE:  
POS. C.  
INT. INTERVIEW  
SET.

BOOM A. 1.  
SOUND : INTERVIEW SET.  
Hand Mic Interviewer.

44.

4(C)

CU CASEY.  
He holds a cigarette  
in front of him.  
The smoke drifts  
up in front of his  
face.

5. INT. CASEY'S ROOM (NIGHT)

BOOK A. 1.

INT: Mr. Green - in your  
recent newspaper article you  
made assertions which many  
people would feel have  
emotional -

GREEN: Isn't it reasonable to  
assume -

INT: Surely it's not a question  
of assuming - it's a question of  
accuracy - is what you are saying  
accurate ?

45.

1(D)

CU T.V. SET.

GREEN: I know my workers -  
I'm down on the floor, my  
ear close to the ground - people  
in this country know what they  
want -

INT: What do they want, sir?

GREEN: What they want is -  
not statistics, not facts  
dressed up - they want ACTION!  
They want themselves, no visitors,  
no immigrants -

INT: You would expel them?

GREEN: Of course not. They  
must be allowed liberal allowances  
to return to their own land.

46. AC  
MS CASEY.

INT: What about second generation  
coloured? A Liverpool girl, born  
in Liverpool - speaking  
with a Liverpool accent?

47. 2(C)  
CU CALLAN.  
T.V. SET.

PRAC.  
T.V. SET  
On linked  
to INT.

6. INT. CALLAN'S FLAT (NIGHT)

T.V. SOUND  
MOON C. 2.

SET.

GREEN: The people of this country  
want a fair slice of the national  
cake - if this country is doing all  
that well - which this government  
assures us is the case - then they  
want a fair share of the goodies! But  
the more there are to share the  
cake - the less there is to eat! We  
are a nation sir! Not a Charity!

C.A.M.E.  
Distant Radio  
Vic. Sylveste  
type music.

48. 3(C)  
CU CALLAN WATCHING.

49. 2(C)  
A/B

50. 3(C)  
W.S. part of T.V.  
bottom Fr.  
Callan in M.S. b.g.  
P.N UP AND SCOL BACK  
HOLDING HIM THE SAME SIZE  
IN FRAME as he  
comes fwd and switches  
the set off.

INT: We could be a charitable nation.

GREEN: Can we afford charity?

T.V.  
SWITCHED  
OFF BY  
CALLAN.

51. 4(C)  
CU Casey.

PRAC.  
T.V. ON  
linked to  
INT. SLP.

7. INT. CASEY'S ROOM (NIGHT)

T.V. SOUND.

BOOM A. 1.

INT: The Good Shepherd left the 99 to look after the lost one.

52. 1(D)  
CU T.V. SLP.

GREEN: Perfectly true, but remember that Jesus also preached that there are those with five talents, those with two and those with one! I wish to assume that the British Nation is one with the five! I'm sorry others are not as we are! I'm sorry for those with two talents and those who will bury the one they have in their sugar fields and howl around for overseas aid - BUT I am British sir! We are over-crowded sir - much as we would wish to invite all the lepers off the streets to our Banquet - let us face economic facts! And the facts are - there are only seats enough for 56 million!

53. 4(C)  
A/B  
Casey

TAPE RUN: EDIT OF VTR L. 2: SCENE 8

EXT. TAYLOR TRAVELLING ALONG HIGHWAY (NIGHT)  
Timings to follow.

Coming to 1 on Shot 54.  
53. 8(a): INT. T.V. (5.10.10)



54.

1(A)TIGHT ON THE  
WINDSCREEN OF THE  
CAB.8(a). INT. TAXI (NIGHT)FISH POLE A.I.  
and  
STAND MIC.As Callan's hand  
makes the centre.  
window jerk  
ZOOM IN TIGHTEN  
TO 2sCALLAN: I want to talk to you.SOUND.  
Run C.B.  
LOCATION SCENE  
TRACK OF  
INT. CAB  
TRAVELLING  
MOTOR.DRIVER: I aint available ducky.CALLAN: (GRABS BACK OF TAXI DRIVER'S  
NECK) Keep your eyes on the road, son.DRIVER: I ...can't ....CALLAN: And they gave you a licence?DRIVER: .... breathe.CALLAN: Tell me about this Elack  
Cortina.DRIVER: What you on!CALLAN: Like you told ..a mate of  
mine. He had a chat with you  
remember?DRIVER: Yeah!CALLAN: Good. Well?DRIVER: I ..told ..him it was a ..  
Black Cortina.

CALLAN: Number?

DRIVER: I dunno!

CALLAN: You said it was your trade - right?

DRIVER: Motors! I said!

CALLAN TIGHTENS HIS GRIP. .

CALLAN: Say again. Was it a new car?

DRIVER: No....older model.

CALLAN: How old?

DRIVER: It might've been a....re-spray.

**PAUSE.**

CALLAN: It's your trade.

DRIVER: You're hurting--

ZOOM IN  
SINGLE OF CALLAN.

CALLAN: Who does re-sprays for coloureds?

TAPE RUN: EDIT IN OB LOCATION: SCENE 8(b)  
VTR INSERT 3. EXT. TAXI TRAVELLING ALONG HIGHWAY.  
Timing: 5s approx.

55

4(D)

MWS MAY  
L. of Frame.  
Cross standing  
R. b.g.

9. INT. GREET'S LOUNGE. ( DAY. 2)

BOOK A. 2.  
BOOK B. 2.

GRMS.  
Distant  
Traffic.

Coming to 3 on Shot 56.

GREEN: The thirty-first I'm at the club for a special meeting - until well after midnight.

MAY: No dinner.

56. 3(G) GREEN: No dinner. The rest you've got.  
MCU May.

MAY: Yes sir.

57. 1(E)  
MS Cross ( react)

GREEN: Cheer up, Mrs. Coswood.

58. 4(D)  
LOOSE MS GREEN.

I'm not dead yet.

PAN HIM UP as he rises and  
ELSE TO 2s  
Green and May.  
PAN THEM R AS THEY MOVE  
INTO 3s  
with Cross.

MAY LOOKS POINTEDLY AT CROSS, WHO SMILES  
POLITELY BACK. (USHERING HER OUT)

He won't be here that long.

MAY: Yes.

CROSS: Mrs. Coswood. (PULLS CURTAINS)

GREEN: What are you doing?

59. 3(G)  
MS CROSS  
PAN HIM L  
holding him the same  
size in Frame as he goes.

CROSS: Keep these permanently closed.  
Otherwise they offer an uninterrupted view of  
Mr. Green's movements. All day. All night.

60. 2(D)  
2s  
Green and May.

GREEN: (SHRUGGING) Whatever Mr. Lynd says,  
my dear.

CROSS: Thank you.

As May exits  
Hold 2s. Frame.

MAY: Yes sir.

61. 3(G)  
2s  
o/shoulder Green's Back  
R. f.g. Cross l. b.g.

SHE GOES.

GREEN: Don't...upset Mrs. Coswood, Mr.  
Lynd. She'll be so hard to replace.

Coming to 2 on Shot 62.

CRAB L HOLDING ON CROSS  
as he comes fwd.  
ZOOM OUT AS HE COMES TO  
CAMERA.  
THEN EVENTUALLY FANNING  
HIM L. TO R. IN FRONT OF  
GREEN.  
Hold Green  
and let Cross  
go.

CROSS: So would you sir.

GREEN: (FLATTERED) Thank you.

CROSS: But I wouldn't.

GREEN: Humility ill-becomes a policeman.

As Cross arrives at the  
doors to Lounge cut to:

CROSS: I just like my job.

62.

2(D)

MS CROSS  
R. of Frame -  
framed in doors.  
Green l. b.g.  
switching on light.  
As the doors shut  
cut to:

LAMP  
SWITCHED  
ON.

GREEN: (SWITCHING ON A LARGE LAMP)

I take it you security wallahs are willing  
to pay the resulting increase in my  
electricity bill? This is all so -  
petty.

63.

3(G)

MS GREEN.

CROSS HAS MOVED TO THE DOOR: HE PULLS  
IT OPEN:

64.

1(E)

MS CROSS.

NO-ONE,

HE CLOSSES THE DOOR SILENTLY  
(DISTASTE) petty!

65.

3(C)

CU GREEN.

CROSS: Tell me about Mrs. Coswood, sir.

GREEN: I believe I'm right  
that Dr. Hawley Harvey Crippen was her  
Godfather....and there might be a clue for  
you fellows in the fact that she goes to  
sleep every night with a scimitar between  
her teeth. She's been checked  
and double-checked like a case of rabies by  
you fellows! She's been with me three years,  
She's one of Nature's  
....unsmiling gifts. Drink?

66.

1(E)

MCU CROSS (react)

and double-checked like a case of rabies by

67.

4(D)

(On 3's turn)

MS GREEN

PAN HIM R. TO L.  
as he crosses set.

She's one of Nature's

....unsmiling gifts. Drink?

68.

1(F)

MCU

CROSS.

CROSS: No thank you, sir. She sleeps  
on the premises.

Coming to 4 on Shot 69.



69. 4(D)  
A/B CROSS: She seems to have no day off.
70. 1(F)  
MCU Cross ( react) GREEN: As long as her work is completed - she may come and go as she wishes - hence the detailed instructions.
71. 4(D)  
MCU Green. HE SLOWLY POURS HIMSELF A LARGE DRINK, WITH A GREAT DEAL OF ICE.
72. 1(F)  
A/B Cross Well - what do you think of me?
73. 4(D)  
A/B Green. CROSS: That's not my job sir.
74. 1(F)  
A/B Cross GREEN: To think?
75. 4(D)  
A/B Green CROSS: To have opinions.
76. 1(F)  
A/B Cross GREEN: Impossible.
77. 4(D)  
A/B CROSS: Desirable.
- EASE OUT TO  
MS GREEN  
(during speech)
78. 1(F)  
A/B GREEN: If you're to live in my pocket for as long as - well....surely I'm entitled to know whether....conversation is going to be possible?
- CROSS: (A BEAT) As a matter of fact I find...many things you say - sensible.
- GREEN: Thank you. What things?
- CROSS: Other things - very thoughtless.
- GREEN: Such as.
- CROSS: Your indifference to your own safety.
79. 4(D)  
A/B

GREEN: My dear chap ...when was a  
British Politician last assassinated?  
Assassination takes place in  
hot-blooded countries - not  
Chiswick.

80. 1(F)  
A/B Cross.

CROSS: Mr. Green -

81. 4(D)  
A/B Green

GREEN: Mr. Lynd?

82. 1(F)  
A/B Cross.

CROSS: You've got one chance  
of staying alive. If the person  
after you is afraid of getting  
caught. If he couldn't care less  
about dying - there's nothing  
much we can do.

83. 4(D)  
BCU GREEN (react)  
As he leave Fr.  
cut to:

GREEN: I have a Rotary meeting  
at six.

84. 1(F)  
2s  
TIGHT ACROSS CROSS.  
in big R. f.g.  
Green is moving  
away l. b.g.

TAKE RUN: BOOM B. to PCS. 1

85. 2(E)  
L.A. M.S.  
CALLAN.  
(seated at table)

10. INT. CALLAN'S FLAT (DAY)

HUNTER: (O/V ) She'll be leaving  
about five.

CALLAN: How the bloody hell am I  
supposed to tail Coswood and find  
Simple Simon.

Hunt o/v.  
onphone line  
to Callan's  
Set.

BOOM C. 2.  
BOOM B. 1.(1)

HUNTER: (OV) Your problem - I can't spare another man.

CALLAN: She got any form?

HUNTER: (V/?) Only a mother in Gaunts Hill. Cross thinks she's clean.

CALLAN: Yes, well, that makes her pretty mucky in my book.

KNOCK A KNOCK AT HIS DOOR.

HOLD STATIC AS  
Callan rise out of Fr.

Cheerio Mum.

86.

3(C)

MS CALLAN

ZOOM IN with him  
holding the same size  
in frame as he goes to  
door.

THEN EASE OUT AGAIN  
Holding Lonely the same  
size in frame as he  
comes fwd to the table.  
FED DOWN AS  
HE COMES.

HUNTER: (OV) You -

CALLAN PUTS THE PHONE DOWN. HE GROSSES,  
ALERT TO THE DOOR.

LONELY: (OV) It's me, Mr. Callan. Lonely

CALLAN OPENS THE DOOR: LONELY SLIPS  
IN, HE HALF PULLS A GRUBBY PAPER PACKAGE  
FROM HIS POCKET, PUTS IT ON TABLE.

CALLAN: (X BACK TO L. HAND SIDE TABLE) How c  
you know I wanted you.

THE SMILE CASCADES INTO TERROR....AND  
THE PARCEL DISAPPEARS

LONELY: Oh, no, Mr. Callan -

CALLAN: What did you think I wanted you  
for - poetry recital.

LONELY: I got a lot of books, Mr. Callan.

87.

2(E)

CU LONELY's hand  
slipping gift back  
into his pocket.

CALLAN: (OF THE POCKET) What's that.

88.

3(C)

MCU CALLAN.

Coming to 2 on Shot 89.

LONELY: Nothing.

89. PAN DOWN TO  
CALLAN'S HAND.  
2(E)  
CU A/B  
Lonely's pocket.  
This time his hand  
removes a package.  
as he hands it to  
Callan cut to:

CALLAN: I've never seen nothing.  
Let's have a look.

LONELY: ( HANDS IT OVER) It's  
for what you've done for me,  
Mr. Callan.

90. 3(C)  
CALLAN'S HANDS  
taking the tie as  
he starts to un-wrap  
it see the tie  
THEN PAN SHARPLY UP  
TO CALLAN'S FACE  
for his reaction.

CALLAN: It's very nice. Where did  
you nick it?

LONELY: You know my position,  
Mr. Callan.

91. 2(E)  
TIGHT 2s  
Fav. Lonely.

CALLAN: A present?

LONELY: I can take it back.

92. 3(C)  
CU Callan.

CALLAN: You..NOT!!!

93. 4(E)  
2s  
Lonely R. of Fr.  
Callan L. b.g.

Leave it. You any idea  
where they do respray jobs  
for coloureds?

LONELY: I dunno that.

CALLAN: Think. Hard.

LONELY: I don't like that kinda  
work, Mr. Callan. I mean, you know,  
you know what I mean.

94. 2(C)  
MCU Lonely.
- CALLAN: No.
95. 3(C)  
CU Callan.
- LOVELY: They ..well, they got a different kind'a ....
96. 4(E)  
2s a/b
- CALLAN: Snell? You must be joking.
- LOVELY: I could find out for you Mr. Callan.

CALLAN: I knew you'd help.

97. 3(C)  
MS Callan.  
ZOOM IN WITH HIM as he crosses to the door. Hold him the same size in Fr. as he goes.  
As he throws coin to Lovely cut to:
- LOVELY: It'll take time.
- CALLAN: Time is what we haven't got, old son. ( HE SPINS A COIN AT LOVELY WHO DROPS IT)  
Clumsy. Phone me every three hours.

98. 2(C)  
MS Lonely.  
As he catches coin  
THEN PAN HIM R. TO L.  
Hold on Callan at door.  
ZOOM IN TO THE COIN in Callan's hand  
THEN PAN UP TO HIS FACE.

99. 1(B)  
KES Hunter  
on phone - sitting on the end of the desk.

11. INT. HUNTER'S OFFICE. (EVE)

BOOM B. 1.  
BOOM L. 2.

HUNTER: Ah. Phillip.

Philip o/v.  
linked to  
Hunter's  
phone.

PHILIP: (O/V) Good heavens, old boy. I thought you were dead!

HUNTER: I want you to take me out to dinner.

PHILIP: (O/V) Hard up old fellow?

HUNTER: Some of us are in the wrong department - oh, and I want it to be at Green's.

PHILLIP: (O/V) Good God!

HUNTER: As soon as possible.

---

TAPE RUN: BOOM B. to LOS. 2  
BOOM A. to LOS. 3.

---

100. 4(F)

MS

Lay selecting dresses  
thru' mirror.  
we see her select and  
look round to attract  
an assistant's attention.

Callan walks into Frame.  
He is watching her.  
FULL FOCUS TO CALLAN.  
Then as Lay and the  
assist. pass Callan  
PAN TO GET CALLAN  
BIG L. F.G. and  
Lay and assist pass  
thru' l. b.g.

As Lay and assist come  
thru' the curtain  
cut to:

12. INT. DEPARTMENT STORE (WHL)

ROOM A. 3.

101. 1(G)

KID 2s

Lay and assist.  
Fav. Lay.  
CRAB R to end booth  
and hold Lay in LS  
The assist. exits, Fr. L.  
PUSH IN ON LAY as  
she closes the curtain.  
She changes into one of  
the dresses and  
pops her own into her bag.  
She checks the coast is clear  
EASE OFF - SHE LOOKS HER HEAD  
OUT OF THE CURTAIN.



As she comes out  
CRAB L THEN  
TRACK BACK HOLDING  
HER IN MID SHOT  
Finally letting her  
exit Fr. L.

102. 4(F)  
MS CALLAN R. of Fr.  
The Assistant  
appears.

ASSISTANT: Can I help you, sir.

CALLAN: No thanks, just waiting  
for someone.

---

TAPE RUN: BOOM A. to POS. 2.

---

103. 2(F)  
MEDIUM W.S.  
Cross B. L. f.g.  
(The doors into  
Green's Lounge  
l. of Fr.)

13. INT. GREEN'S LOUNGE (EVE)

BOOM A. 2.  
BOOM B. 4.  
plus  
BOOM C. 2.  
for V/O.

CROSS IS LISTENING TO  
TELEPHONE CONVERSATION.

PHILLIP: (O/V) Come Wednesday  
- a fine couple of fellows  
I'd like you to meet.

GREEN: (O/V) Things are a bit  
difficult .....

GREEN: (OV) Fine. I will.

PHILLIP: (O/V) Splendid. About eight then!

GREEN: (OV) Good. See you then, Phillip.  
Thank you.

PHILLIP: (OV) Not at all. Our pleasure!

CROSS WAITS FOR THE PHONE TO GO DOWN AND  
THEN REPLACES THE EXTENSION: THE VAGUE  
GUILTY END OF THIS IS CAUGHT BY GREEN AT  
THE DOOR. BOOM B.4.

As Green appears  
PULL FOCUS TO HIM.  
Then as Cross turns to  
Green  
TIGHTEN AND HOLD 2s

GREEN: I see! Nothing I do is...private!

CROSS: It would be better if they came here,  
sir.

GREEN: Where's May.

CROSS: Out shopping sir.

GREEN:  
Alright! Alright! There'll be a dinner  
party here next Wednesday. You can buttle!

CROSS: (A BEAT) Yes sir.

(Green turns back into  
main room to his phone  
at the desk)

104. 3(D) (As Green appears in 3)  
MS - Green at  
phone l. of fr.  
Cross appears  
R. b.g.

GREEN PICKS UP THE PHONE AND FLICKS A PAD  
NERVOUSLY FOR PHILLIP'S NUMBER.

GREEN: Will Mrs. Coswood be ..  
be...followed?

CROSS: Yes sir. Your meetings at  
six.

RUN TAPE: BOOM A. to POS. 3.

105. 4(F)  
O/SOULDER MS CALLAN  
and what he is seeing in  
the mirror. (The entrance  
to the cubicles)

14. INT. DEPARTMENT STORE (EVE). BOOM A. 3.

Callan looks and  
then goes through  
entrance to cublices.

106. 1(G)

MS CALLAN  
CRAB R WITH HIM  
as he looks thru' the  
cubicles.  
THEN CRAB BACK L  
with him bringing  
him into  
2s  
with the assistant.

ASSISTANT: What's wrong sir.

PULL BACK SLIGHTLY  
as Callan comes fwd.  
THEN PUSH IN AFTER  
HIM AS HE GOES THRU'  
CURTAIN ( stop this  
side of curtain.

CALLAN: Your bloody exits!

107. 4(F)

A/B CALLAN  
RUSHES THRU'  
FRAME.  
HOLD STATIC FRAME  
The Assistant  
comes out after  
him and rings the  
Alarm bell.

ASSISTANT: Mrs. Feather! Mrs.  
Feather. She's taken one of our  
dresses.

ALARM  
BELL  
RINGING.

108. 3(E)

MS Casey  
who is lying on his  
bed- his head  
l. of Frame.  
PAN HIM UP AS HE  
RISES AND GRADUALLY  
ZOOM INTO  
CU.

15. INT. CASEY'S ROOM (EVE)

ROOM A. 1.

SOUND.

May's  
footsteps  
o/v coming up  
stairs. They  
stop outside  
Casey's door.

109. 1(D)

BCU CLICK KNIFE  
BLADE as it opens.  
See his fingers  
tighten round it.  
As door opens  
cut to:

KNOCK ON  
DOOR.

On 1 Shot 109.

SOUND.

110. 3(E)

A/B

Casey.

111. 4(G)

MCU May.

as she enters

112. 3(E)

A/B

Casey.

ZOOM OUT TO MS

as he throws knife  
to ground.

113. 4(G)

BCU MAY.

T/C. CAPTION.

End of Part One.

GRAMS.

THEME MUSIC.

FADE OUT:

FADE SOUND.

STOP TAPE: 1st COMMERCIAL BREAK.

CAMERA 1: TO POS. D - INT. CASEY'S ROOM.

CAMERA 2: TO POS. G - INT. RANGE.

CAMERA 3: TO POS. E - INT. CASEY'S ROOM.

CAMERA 4: TO POS. C - INT. CASEY'S ROOM.

BOOM B: TO POS. 3 - INT. CASEY'S ROOM.

BOOM A: TO POS. 4 - INT. RANGE.

PART TWO  
CAPTION:

Part Two

PART TWO:

114. 3(E)

BCU CASEY (react)  
He stares straight  
into camera.  
As he looks away cut:

BOOM B. 3.

16. INT. CASEY'S ROOM. EYE:

CASEY SITS FACING D/S.  
ON HIS BENCH. MAY IS SEATED  
ON CAR SEAT D/S. R. FACING L.

115. 4(C)  
BCU MAY.

MAY: Why....that Casey!

CASEY: It was a mistake -

MAY: But a knife ?

116. 3(E)  
A/B  
Casey.

CASEY: I'm sorry!

MAY: You knew I was coming. I always come.

CASEY: (SAVAGE) Why!

117. 4(C)  
A/B  
May

SILENCE.

MAY: (SIMPLY) You know why. You wanted to  
kill me!

CASEY: Not you, no!

118. 3(E)  
A/B  
Casey.

MAY: Who then!

CASEY: Forget it.

MAY: (A BEAT) I can't!

119. 4(C)  
A/B May (reaction)  
as Casey rises.

CASEY: FORGET IT!

PAUSE.

120. 1(D)  
EE  
May Big R. f.g.  
Casey L. b.g.  
CRAB R AND PAN UP  
as he comes fwd.

May. Please.

CASEY: (CONTD.) Please.

MAY: Alright.

MAY STANDS .

REVEALING THE STOLEN DRESS. SHE SWIRLS  
SLIGHTLY...

I don't look too..giddy do I?

CASEY: You look great.

121. 4(C)  
CU May

MAY: (PAUSE) .....

What's up. What happened about the  
chauffeur thing?

122. 3(E)  
2s  
Casey l. of Fr.  
May R. of Fr.

HE SHAKES HIS HEAD. SITS DOWN FACING D/S.

You've got to get a job, pet.

(May kisses top  
of Casey's head -  
then kneels beside  
him)

SHE KISSES THE TOP OF HIS HEAD. HE REACHES  
OUT SUDDENLY AND HOLDS HER WRIST WITH ONE  
HAND, FIERCELY.

SILENCE.

SHE PUTS DOWN HER BAG AND KNEELS BEFORE HIM.  
SLIGHTLY TO HIS LEFT.

MAY: Casey?

CASEY: What job.

MAY: I mean what I mean, a job.

123. 4(C)  
CU May.

I know it's hard. I know you've tried. It  
hasn't .....been for not trying.

124. 3(E)  
A/B 2s

HE LAUGHS ABRUPTLY AND SITS BACK, CALM.



CASEY: People say things - "You should be sent home on a banana boat!"

MAY: (SUBDUED) Don't.

CASEY: Because I am black people say all sorts of things like "go back to the Zoo." They don't believe we were born by human beings -

MAY: Forget them!

CASEY: Forget them!

MAY: I....forget that knife.

CASEY: They are like a hot knife in me, man.

MAY: Please!

PAN UP  
as they kiss and  
come fwd.

CASEY: They believe we spring from monkeys.

125. 1(D)  
MCU Casey.

MAY: We all do!

CASEY: Only you don't see no white monkeys!!

HE STANDS UP....OFFERS HIS HAND AND SHE GETS UP: HE STARES AT HER: DROPS HER HAND AND TURNS AWAY.

126. 4(E)  
CU May ( react)  
(As directed to cut)

you're a good person.

SHE LOOKS AT HIM, BEWILDERED BY THE QUIXOTIC CHANGES OF MOOD.

127. 3(E)  
2s TIGHTEST.  
ZOOM BACK TO HOLD 2s  
as Casey comes fwd.

anybody follow you here?

128. 4(H)  
CU May  
R. of Fr.

MAY: (FEARFUL) Something's happened.

129. 3(E)  
A/B 2s

Coming to 1 on Shot 130.

CASEY: Anybody follow you here!

MAY: (BEWILDERED) I don't know - why!

PAUSE.

CASEY: You just...haven't got to come here any more, than all.

MAY: b-...why not.

CASEY: Than all.

PAUSE.

MAY: B-but...what, what about ...us?

CASEY: Just. Don't. Come.

MAY: (TEARS) I can't go back Casey.

130. 1(D) (As he turns)  
CU Casey. (react)

HIS HEAD ROCKETS: SHE SHOWS HIM HER DRESS

131. 4(H)  
MCU May  
R. of Fr.

This -

132. 1(H)  
LOW ANGLE 2s  
Hunter i. f.g.  
Callan R. b.g.

17. INT. INDOOR RANGE. EVE. BOOM A. 4.

HUNTER AIMS CAREFULLY WITH REVOLVER.

HUNTER: She nicked it! From under your sleeping nose, Callan. Brilliant. Cross may have a point - you must be getting tired.

HE FIRES.

CALLAN: She's either dead quick or dead stupid.

HUNTER: She didn't see you.

CALLAN: What do you think.

133. 2(G)  
MCU HUNTER - HE FIRES.  
Coming to 1 on Shot 134.

HE FIRES.

HUNTER: Then why did she run away.

CALLAN: Because she's a thief.

HUNTER: You're tired.

134. 1(H)  
MCU Callan.

CALLAN: Try punting round everywhere -  
including every bloody lock-up.

135. 2(G)  
A/B Hunter.

HUNTER: (AIMING) With what result?

136. 1(H)  
A/B Callan.

HE FIRES.

CALLAN: Then I'm off it?

HUNTER: (SAVAGE) You're not that old!

CALLAN WINDS IN THE CARD.

No!

CALLAN: Ta.

HUNTER: Coswood you can leave to us - if  
she doesn't come back we'll scour her out.  
If she does, Cross can talk to her, one way  
or the other she'll be very nervous.

137. 2(G)  
A/B Hunter.

CALLAN: Arillo's dead!

HUNTER CONSULTS HIS CARD: THREE NEAR CENTERS:  
NOT GOOD ENOUGH.

HUNTER: Green's life is still in danger!  
Arillo left New York with 10,000 dollars  
- enough for anyone to kill him, enough to  
pay anyone to kill Green - if they wanted.

Coming to 1 on Shot 138.

138. 1(H)  
CU Callan ( react) HUNTER: (cont'd) I haven't  
forgotten Arilli, nor have Washington -  
they want a report I can't give -  
maybe because my Section has the  
grubby habit of getting lost in  
women's underwear! / So what about  
your garages.

139. 2(G)  
A/B Hunter. CALLAN: Lonely's working on it.

140. 1(H)  
A/B Callan HUNTER: Look after him.

ZOOM OUT AS CALLAN  
COMES FWD. THEN PAN  
HIM R TO DOOR.  
Delayed cut to: BUZZER CALLAN: Yeah, well, I will won't  
PRESS. BUZZER) I. He's pretty indispensable, isn't  
he? He's white. I'll try the  
other lot. (HE LIFTS FLAP. PRESSES

141. 2(G)  
A/B Hunter. HUNTER: I'm in a hurry, Callan.

1 to POS. D. CALLAN: EXITS.

1 /CASEY'S ROOM./  
142. 3(E)  
2s TIGHTEST. HUNTER: FIRES.  
May and Casey.

18. INT. CASEY'S ROOM (EVE)

BOOM B. 3.

CASEY: Why!

MAY: I don't know.

CASEY: WHY!

PAN CASEY R  
as he breaks.

MAY: For you!!!

CASEY: Oh you stupid woman.

143. 1(D)  
CU May. MAY: I know..I'm the age I am.

144. 3(E)  
A/B I know. But I try for you!

Hold 2s  
Casey turns to May.

145. 1(D)  
CU May a/b

146. 3(E)  
A/B  
PAN CASEY L BACK  
into original 2s

Let Casey leave Fr.  
HOLD ON MAY AND  
MOVE INTO MCU  
MAY.

147. 1(D)  
MS PANNING CASEY  
BACK AND FORTH

148. 3(E)  
MCU MAY

149. 1(D)  
MCU Casey  
PAN GIM BACK & FORTH

150. 3(E)  
A/B May.

151. 1(D)  
A/B Casey.

152. 3(E)  
A/B May.

EASE OUT TO 2s  
As Casey comes to  
May to zip up  
her dress.

CASEY: You don't have to steal!  
Take it off. TAKE IT OFF!

MAY: ( REMOVES DRESS. )

CASEY: Wrap it up.

MAY: How.

CASEY: I don't know how - somehow.

MAY: I've got no paper. (SHE REDRESSES)  
You don't like this one.

CASEY: You just get it back somehow.

MAY: How!!!

CASEY: Don't keep asking me how. Use  
your brains woman.

MAY: I can't do the back.

CASEY: (ZIPS HER UP) You got to  
go back - now.

MAY: Why can't I ...stay here.

CASEY: Everything must be normal.

MAY: It can't be normal - there's  
police everywhere.

CASEY: What?

MAY: Police.

CASEY: (A BEAT) Why police.

MAY PUTS HER ARMS ROUND CASEY

MAY: ..I'm sorry. I'm sorry, pet.

CASEY: (DELIBERATELY) What are the police doing there, May.

MAY: Guarding Mr. Green.

CASEY: Why.

MAY: Someone wants to kill him.

CASEY LAUGHS

I know - I hate what he says. But it's nothing to do with us.

Hold 2s  
Casey holds May close.

CASEY HOLDS HER: DELIBERATELY AWARE OF THE EFFECT OF HIS GESTURE...SHE RELAXES.

MAY: Why're you asking.

153. 4(H) CASEY: I told you. I don't like the police.  
CU May.

154. 3(E) MAY: Who do you like.  
A/B 2s

CASEY: I told you - when I was hurt in my crash - the police came.

MAY: Please -

CASEY: People looked at me on the pavement. They said "Black Bastard". That's why I ask.

MAY: (CLOSES HER EYES) That's why I can't .. go back.

CASEY: (GENTLY) You go back - now.

MAY: But -

CASEY: Now.

MAY: I can't - Mr. Lynd'll ask me where I've been-

Hold 2s  
Casey pushes  
May to arms length

CASEY: Mr. Lynd?

MAY: Mr. Green's new bodyguard - he's everywhere. And the dress.

CASEY: (SLIGHT PANIC) You - you just say. .. you you realised what you done - you threw it away.

155. 4(H)  
MCU May.

MAY: They'll ask me where I threw it!

156. 3(E)  
A/B 2s

CASEY: I-I'll keep it here - no! I tell you what you do - you take it back to the shop-

MAY: It's closed!

CASEY: Then put it through the letterbox! Police ask you why - you say you - you were thinking - you were guilty! You walked around! You didn't come here!

MAY: (AGAIN DISTURBED) Where did I walk!

157. 4(H)  
A/B May.

CASEY: (VIOLENT) Anywhere - not here!

MAY: Why, why can't I come back!

158. 1(D)  
MCU Casey.  
Hold static frame  
let Casey leave it.

CASEY: Anywhere not here! For God's sake woman - not here!

159. 3(E)  
M.W. 2s  
May R. f.g.  
Casey l. b.g.

THE SHOCKING REALISATION DAWNS ON HER:  
SHE STARES AT THE KNIFE THEN BACK AT HIM.

160. 4(C) (As May starts  
to react)  
MCU MAY.



MAY: You!

161. 1(D)  
MCU Casey.

CASEY: No. No. No. But I know who  
will, May., May, May - if you say  
anything - anything about us here. And,  
remember. I know the man! You'll pin me.  
It's better May, It's better you

162. 3(E)  
MCU May  
R. of Fr.  
Let Casey in R.  
Hold 2s.

163. 1(D)  
BCU Casey.

get done for stealing than you get done  
for knowing me - and what is  
going to be done.

164. 4(H)  
CU May.

3 to POS J  
/ BLACK GLOVE /

MAY: I took it ..for you.

165. 3(J)  
2s  
Callan L. of Fr.  
Anna R. of Fr.

19. INT. BLACK GLOVE OFFICE (EVE)

BOOM C. 3.

ANNA: I have already told your people -  
we have nothing to hide. You may  
look wherever -

166. 2(H) (As Anna breaks)  
MS Anna.

CALLAN: A man's dead.

PAN HER L. TO R.  
Holding her the same  
size as she walks off  
to behind her desk.

ANNA: We too mis Joseph Arillo.

167. 3(J)  
MCU Callan.

CALLAN: You missed him at the  
airport.

168. 2(H)  
A/B  
STILL PANNING ANNA.

ANNA: However much we are provoked  
- and there is plenty of evidence for  
it - we do not as an organisation  
believe in violence.

169. 3(J)  
MS Callan  
as he points to  
poster.

170. 4(J)  
CU POSTER.

171. 2(H)  
MCU Anna.

ANNA: England is not yet America.

But one day...if things don't change - and it comes to violence to protect ourselves and our interests...we must be ready.

172. 3(J)  
MCU Callan l. b.g.

CALLAN: You'll need money .  
Arillo's money.

ANNA: Why should we bite the hand that feeds?

TIGHTEN AS CALLAN  
Closes on Anna.

CALLAN: You want the money.

ANNA: I know we are kept under surveillance - but you know everything about us?

CALLAN: No not everything - that's why I'm here darling.

ANNA: (A BEAT) Look wherever you wish.

CALLAN: Show me.

173. 2(H)  
MCU Anna.

ANNA: Certainly not! You have your job to do - I have mine.

174. 3(J)  
TIGHTEST 2s  
Fav. Callan.

CALLAN: Open that drawer.

175. 2(H)  
M. 2s  
Callan l. of Fr.  
Anna R. of Fr.

SHE DOES SO ANGRILY - AND PRODUCES AN EMPTY FILE.

ANNA: We have even supplied you with photographs.

CALLAN: All of them.

176. 3(J)  
MCU Callan.  
PAN DOWN AND SEE ANNA'S  
HAND SHUT DRAWER.  
As draw shuts out to:

ANNA: Please look!

CALLAN: Alright - your membership lists.

177. 2(H) ANNA: You've got them as well.  
MCU Anna ( react)
178. 3(J) CALLAN: Let's say Arillo was  
MS Callan. killed by some lone nut.  
He turns and walks away.  
ZOOM IN AFTER HIM AS  
HE GOES - HOLDING HIM  
THE SAME SIZE IN FR.
179. 2(H) ANNA: You have your extremists.  
A/B Anna  
Before Callan turns  
to her. CALLAN: Would you help?
- ANNA: No. But we could do very  
little to stop him.
180. 3(J)  
A/B Callan. CALLAN: "HIM" ?
181. 2(H)  
A/B Anna. PHONE. ANNA: Or 'her'. (PHONE RINGS)  
She picks up phone. Hello - one moment please.
182. 3(J) CALLAN: Good day.  
MCU Callan.
183. 2(H)  
MWS Anna at desk.  
showing full width  
of desk. 3 to G  
FAST
184. 3(G) 20. INT. GREEN'S LOUNGE (NIGHT)  
Full Length shot  
of May centre. Door L  
of Green's lounge.  
She opens curtains  
and pulls them to again. BOOM A. 2.  
LIGHTS OUT.
- GREEN: (O/V) Mrs. Coswood.  
Damn the woman!
- LIGHTS ON.  
On cut to  
185.
185. 1(E) MAY: Yes, sir!.  
M. 2s  
Cross who switches  
on the lights

As Cross breaks L.  
PAN HIM AND CRAB R  
to bring him into  
2s with May.

GREEN APPEARS: CROSS AND HE STARE AT  
THE SHOCKED WOMAN. HE STANDS JUST  
INSIDE THE DOOR.

CROSS: What are you doing?

MAY: Pulling the curtains.

GREEN: (BLUSTERING) You were told expressly -

MAY: I forgot sir. I came in, I aired the  
room - you smoke so much and I...pulled  
the curtains.

CROSS: In the dark.

186. 3(G)(After Cross' head turn  
to Green.

MCU Green  
(react)

MAY: (A BEAT) Yes sir.

187. 4(E)  
LOW ANGLE W.S.  
CALLAN  
table f.g.  
Door l. b.g.

PHONE  
RINGING.  
LIGHTS  
ON.

21. INT. CALLAN'S ROOM. NIGHT.

BOOM C. 1.

BOOM B. 1.

(Lonely o/v)

THE PHONE IS RINGING IN THE EMPTY FLAT: TTS

DOOR OPENS AND CALLAN MOVES QUICKLY TO  
THE PHONE.

Linked phones

CALLAN: Yes.

LONELY: (OV) I'm Lonely, Mr. Callan.

CALLAN: Then buy a budgie. Where the hell've  
you been!

LONELY: (OV) Me plates're screaming, Mr.  
Callan.

CALLAN: Mine to - did you get anywhere?

LONELY: (OV) No - but I didn't half learn  
a lot of things.

CALLAN: What things.

LONELY: (OV) I been going in the lock-ups  
and I said - I got a mate of mine, he got a  
bad smash, and don't want no insurance on him -

LONELY: (CONTD) right - but when I says he's black - I'm out on me ear! Blacks don't want no black bother - it's going to be very difficult Mr. Callan -

CALLAN: You got anything!

LONELY: A bloke's going to give me another couple tomorrow dinner time - now it's all dark, they're closed!

CALLAN: Give me the names of where you have been.

LONELY: (OV) Oh blimey -

CALLAN: (SHARP) You're wasting my tanners old son!

188. 2(J)  
MRS GREEN  
 centre b.g.  
 May mid f.g. centre.  
 Cross L. of fr.

22. INT. LOUNGE. (NIGHT.) GREEN

ROOM A. 2.

MAY COSWOOD SEATED ON COUCH. GREEN  
 BEHIND COUCH. CROSS STANDS AT L. END  
 OF COUCH.

GREEN: (WORRIED) Just...help Mr. Lynd.

CROSS: It's alright sir. I can manage.  
 Can you explain, Mrs.  
 Coswood?

MAY: I didn't mean to -

189. 3(G)  
MCU Cross

GREEN: May - /

190. 2(J)  
A/B 3s  
 START TO EASE IN ON  
 MAY.

CROSS: Leave her! Sir.

MAY: I don't...know what came over me, I...

We leave 2s  
still moving in:

MAY: (CONTD) I don't...then I ( AS IF  
TRYING TO REMEMBER CASEY'S INSTRUCTIONS)  
I just walked around. I walked around.  
I was feeling guilty. I've...never done that  
before.

191. 3(G)  
A/B Cross.

CROSS: (SOFTLY) Never done what.

192. 1(E)  
MCU Green.

GREEN: She's never disobeyed instructions.

193. 3(G)  
A/B Cross.

CROSS: NO sir.

194. 2(J)  
A/B  
STILL EASING IN ON MAY.

MAY: (CONFUSED) Not - instructions, he -  
nobody nobody told me what to do. I did it  
myself. It's only me - you've got to...  
charge. I know that...what I did was wrong...  
so I pushed it back...through the letterbox -  
they'll see it in the morning, won't they.

195. 3(G)  
A/B Cross.

CROSS: (SOFTLY) See what.

196. 1(E)  
HIGH ANGLE MCU MAY.

MAY: The dress. I didn't mean to, and I  
tell the truth, Mr. Green.

PAN UP AND L TO GREEN  
For his line.

GREEN: What dress!!

197. 2(J)  
BCU May.

MAY SUDDENLY REALISES THAT THEY KNOW  
NOTHING ABOUT IT: HER WORDS NOW BECOME  
MORE GUARDED...AS SHE DROPS HER OVERT  
NERVOUSNESS.

198. 1(E)  
MS Green  
PAN HIM R  
as he breaks round  
the end of the couch.

MAY: The dress.

GREEN: (IMPATIENT) What're you blathering  
about May -

MAY: } Sir?  
CROSS: } Sir!

GREEN: We're talking about these blasted  
curtains!

199. 2(J)  
CU May.

Coming to 3 on Shot 200.

MAY: (FLATLY) I came in that way.

SILENCE.

CROSS: Why.

HOLD STATIC FRAME  
Let May go.

MAY: I was ashamed.

SILENCE.

Let May leave Fr.

I'll make some coffee.

200. 3(D)  
HIGH ANGLE MCU Cross.  
(react)

201. 1(E)  
MCU Green.

GREEN: Look, we'd better call tomorrow's  
dinner off -

202. 3(D)  
HIGH ANGLE MS Cross.  
EASE AS CROSS COMES FWD.  
Eventually holding  
Green l. b.g.  
Cross Big R. f.g.  
on phone.

CROSS: No! I suggest we keep  
everything as normal as possible. Sir.  
(CROSS GOES TO PHONE AND SITS ON DESK.)

GREEN: Normal!

CROSS PUTS HIS HAND OVER THE RECEIVER.

CROSS: Could you...occupy her sir.

GREEN: Occupy her - with what! May I remind  
you - for a man in my position, with my  
commitments - this situation is hardly  
bearable!

CROSS: (EVENLY) It was...hardly of our  
making. Sir.

Coming to TAPE RUN.



GREEN: EXITS.

CROSS: (ON PHONE) Hunter?

---

TAPE RUN: CAMERA 1: to POS. E - INT. GREEN'S LOUNGE.  
 CAMERA 2: to POS. H. - INT. BLACK GLOVE OFFICE.  
 CAMERA 3: to POS. J. - INT. BLACK GLOVE OFFICE.  
 CAMERA 4: to POS. K. - GREEN 'S LOUNGE.  
 BOOM C. to POS. 3 - INT. BLACK GLOVE OFFICE.

---

203. 3(J)  
 W.S. LIGHTING. 23. INT. BLACK GLOVE OFFICE(NIGHT) BOOM C. 3.  
 See Callan GOBBO F/X.  
 switch on  
 the torch in  
 W.S.  
 Then cut to:

204. 2(H)  
 MS CALLAN  
 FOLLOWING HIM WHEREVER  
 HE GOES. HOLDING HIM  
 THE SAME SIZE IN FR.

205. 3(J) (As Callan opens locked drawer)  
 CU INSIDE OF EMPTY  
 DRAWER.

206. 2(H) (As drawer shuts)  
 As Callan settles on  
 diagram on wall start to  
 EASE HIM INTO MCU  
 as he says the names  
 on the list to himself.

CALLAN MUTTER  
NAMES TO  
HIMSELF.

207. 3(J)  
 W.S. WHOLE ROOM. LIGHT SWITCHED  
ON.  
Behind glass door.

208. 2(H)  
 MCU Callan ( react)  
 HOLD STATIC FRAME  
 Let Callan go.

209. 3(J)  
 W.S. A/B  
 BOTTOM OF PED.  
 Callan big R. f.g.

When Anna has  
come to fwd  
position  
cut to:

LIGHTS  
ON.

210. 2(H)

LOOSE MCU Anna.

LIGHTS  
OFF.

HOLD STATIC FRAME  
as she leaves Fr.  
cut to:

211. 3(J)

A/B

Let Anna exit.  
Callan rises  
cut to:

212. 2(H)

MS Callan  
PAN KLM L  
to diagram.  
After he has taken it  
PAN L AND CRAB R AND  
PUSH IN on door  
after Callan closes it.

213. 4(K)

LOW ANGLE HWS  
Looking straight  
down Green's desk  
R. of Fr.  
Cross l. b.g.

24. INT. GREEN'S LOUNGE(DAY 3)

BOOM A. 2.  
BOOM B. 2.

As Green holds  
back matches  
up cut to:

GREEN: Why is nothing being  
done. But still this.

214. 1(S)

BCU Book of Matches

215. 4(K)

A/B 2s

Coming to 2 on Shot 216.

GREEN: (CONT'D) Why this lynch! ! - ah, no -  
you have no opinions!

CROSS: I vote. (HE IS STUDYING MATCHES)

GREEN: I'm to be hounded, threatened, my  
life circumscribed - for what! For telling  
the truth!

CROSS: (DELIBERATELY) Yes sir.

MAY ENTERS WITH COFFEE.

GREEN: And we  
being in touch! But we have our surgeries, we  
have our constituency meetings -

HE GRABS THREE LETTERS.

we have our post. Why is my life in danger!  
Because I seek to reflect not lead the word  
of the common man - listen...

HE IS ALMOST HYSTERICAL.

(READS)... "uh...uh..." In our Branch, Mr.  
Green, we get a load of complaints about  
hygiene and all those sort of things. They  
are very dodgy ones to sort out and we don't  
like being involved in it. But they happen  
such a lot you can't ignore it. We usually  
have a talk to the immigrants and tell them  
about hot water and Carbolic Soap!

MAY: Prisoners smell too.

CROSS: What do you know about Prisoners,  
Mrs. -

Incl. May entering  
in b.g.  
3s

As Cross Breaks 1 w/s  
PUSH IN WITH HIM TO  
2s  
Cross 1. Fr.  
May R. Fr.

Cross moves to May  
Hold 2s

GREEN: And another..."Two of them run a bawdy house in one of our sheds!"

MAY: (CRACKING) Nothing. I don't know anything!

CROSS: Where were you between the hours of six and eight thirty Monday!

216. 2J

MCU

May.

MAY: Leave me alone!

217. 1(E)

MS Green

PAN HIM L

as he goes to May.

GREEN: (ASTOUNDED) May! Do you know anything..

May! - YOU ?!

218. 2(J)

A/B May

MAY: I don't know! I don't know! I don't know!

BOOK B. to  
POS. 1.

BOOK A. 2.

CROSS: (CLOSE) Have you ever seen a dead man, Mrs. Goslett?

219. 4(J)

MCU May

PAN HER DOWN

as she sits.

220. 3(H)

MS Callan.  
standing by  
table.

25. INT. CALLAN'S ROOM. (MORNING.)

BOOK C. 2.

CALLAN IN OVERCOAT AND GLOVES IS STARING AT LONELY'S LIST AND THE DIAGRAM LIST...LONELY'S LIST IS SCORED OUT, THE OTHER ALMOST EMPTY. ("C - FETTER" REMAINS CLEAR)

CALLAN: Blast you, Lonely, ring!

HE UNLOCKS THE DRAWER AND PUTS LONELY'S LIST IN: HE STARES AT THE TIE. LOCKS THE DRAWER, POCKETS THE DIAGRAM LIST AND EXITS...

TAPE RUN: TO EDIT IN: Scene 26.  
INSERT 4 EXT. GARAGE ENTRANCE ( DAY)  
Timing: 10s

BOOK B. to POS. 3.

221. 2(H)

MCU Anna.  
Seated at desk.  
See desk across  
bottom of frame.

27. INT. BLACK GLOVE  
OFFICE (DAY)

ANNA: Hello.

CASEY: (O/V) Brooford  
Motors?

ANNA: Anna. (PAUSE) Casey.

CASEY: (O/V) Yes.

ANNA: Where the hell have  
you been. We've been looking  
for you. You've got to stop  
this madness. The police  
have been following everybody.

CASEY: Nobody tells me when to -  
(O/V)

ANNA: Our full address list has  
been taken. It went last night.  
Everybody's been told. Casey -  
are you there?

CASEY: (O/V) They can't be  
on to me.

ANNA: It's crazy what you're  
doing. You're jeopardizing the  
whole movement. We all warned you.  
Casey. It's so stupid. We warned  
you - you're on your own.

Casey replac  
his receiver  
out of Visio

222. 4(J) (When Anna has risen)

MCU Anna.  
PUSH INTO CU  
during speech.

PHONE  
PUT DOWN  
BY CASEY.

223. 2(H)

A/R

Casey.

ON RUN TAPE AND OB. LOCATION.  
INSERT.

-43-

SOUND.

---

RUN TAPE: EDIT IN VTR INSERT NO. 5. SCENE 28 (DAY)

EXT. GARAGE  
Timing: 1.20s.

N.B. FADE UP END OF PART TWO CAPTION - HOLD FOR TEN SECONDS - FADE OUT - STOP T

---

O.B. LOCATION

28. EXT. GARAGE YARD (DAY)

SOUND.

LONELY HIS EYES EVERYWHERE

THE EPIHOME OF A SUSPICIOUS APPEARANCE

SEARCHES FOR SOMEONE TO SPEAK TO.

NO - ONE.

LONELY: Hullo?

NO ANSWER HE PREPARES TO LEAVE.

CASEY: What're you doing here.

LONELY SPINS:

LONELY: Hello.

CASEY: You looking for something?

LONELY: Where do you come from!

CASEY: Never mind where I come from

LONELY: It was an expression.

ON VTR INSERT.

-43-

ON OB LOCATION VTR INSERT.

-44-

SOUND.

FRIENDLINESS CRUSHED, SOMETHING ABOUT THE  
PLACE UNSETTLES LONELY.

LONELY:(CONTD) I got a mate. He's had  
a smash-up see -

HE CAN'T STOP HIS EYES TRAVELLING EVERYWHERE.

only he's in trouble with the Insurance - alrea  
see. And he - can you do his motor up cheap?

PAUSE.

He's black...I mean coloured.

A WHITE CORTINA SWEEPS INTO THE YARD,  
RASPING TO A HALT, HALF BLOCKING THE EXIT  
THROUGH THE GATES...THIS DISTRACTS CASEY

Never mind. I can see your busy.

HE STARTS TO SCUTTLE AWAY.

CASEY: Stop!

LONELY LOOKS TRAPPED: HE SEES A HEAVILY  
SET MAN, GRAY, 30, ITALIANATE, DRESSED LIKE  
A RAZOR EMERGE FROM THE DRIVING SEAT OF  
THE CAR, MAKING FOR HIM.

Stop him! Lock the gates!

ON OB. LOCATION VTR INSERT.

-44-

LONELY MAKES A BREAK FOR THE  
OTHER SIDE OF THE CAR, HEAD DOWN,  
WHEN THE BACK DOOR SAINGS  
VIOLENTLY OPEN AND CRACKS HIM INTO  
THE WALL. HE MOANS AND ROLLS OVER,  
STILL. RUTTER STEPS OUT, SMILES  
AT CASEY AS GRAY LOCKS THE GATES.

(END OF INSERT)

CUT TO:

T/C. CAPTION.  
End of Part Two.

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FADE OUT:

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2nd COMMERCIAL BREAK.

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CAMERA 1: to POS.J - INT. GREEN'S LOUNGE.

CAMERA 2: to POS.K - INT. GREEN'S LOUNGE

CAMERA 3: to POS.K - INT. HUNTER'S OFFICE.

CAMERA 4: to POS.B - INT. HUNTER'S OFFICE.

BOOM B to POS. B. 1. - INT. HUNTER'S OFFICE.



T/C.

FADE UP  
CAPTION.

Part Three.

PART THREE

224.

CUT TO:  
4(B)29. INT. HUNTER'S OFFICE (DAY)ROOM B. 1.

HUNTER: Who the hell's running this shoot,  
Callan!

CALLAN: Nothing's happened, right!

HUNTER: -me or you!

225.

3(K)

2s

Callan l. f.g.

Hunter " b.g.

CALLAN: Nothing had happened, so I took it.  
Maybe that way something will.

HUNTER: So now you're interested!

CALLAN: What the hell do you think I  
should have done. Asked them to keep the lights  
on while I wrote them down -

HUNTER: I'm not talking about that - I'm  
talking about your basic inability to stick  
to orders - run-of-the mill instructions!  
--- you haven't reported back for eighteen  
hours!

226.

4(B)

MCU Callan.

CALLAN: I was about my father's business.  
Sir!

227.

3(K)

MS Hunter

moving R. PAN HIM R

CRAB L INTO O/SHOULDER

2s

FINISH POS. 3B

HUNTER: You're on the dive, Callan! I'm  
supposed to anticipate every emergency -  
I can't do that without run-of-the mill facts!  
A man's life is in danger -

228.

4(B)

CU Callan

PAN UP WITH HIM AS HE RISES.

Coming to 3 on Shot 229.

CALLAN: (RISES) Yeah, maybe, only the man I'm thinking about - he's shabby, and he's little and he stinks fit to blow a bank - and you - you bailed him out - remember?

HUNTER: <sup>a</sup>h.

229. 3(B)  
CU Hunter (react) CALLAN: Yeah. Lonely. He's gone.  
(PAUSE) Now sir, I'm reporting to

230. 4(B)  
MCU Callan (loose) you officially. After I nicked that I went round to Lonely's rabbit hutch, last night, he wasn't in. I want back to my place. I checked this against the list Lonely's covered. That left fifteen addresses. I went to every single one. Theirs. Six of them are garages. And they're all lock ups.

231. 3(B)  
MCU Hunter HUNTER: Wednesday - early closing.

232. 4(B)  
A/B Callan CALLAN: Not in the morning.

233. 3(B)  
CU Hunter HUNTER: It's now six o'clock.

234. 4(B)  
CU CALLAN'S FOOT on desk. WHIP PAN UP TO CU CALLAN'S FACE. CALLAN: Look I've been traipsing all over bloody London.

235. 3(B)  
O/S SHOULDER 2s Callan l. of Fr. f.g. Hunter R. b.g. HUNTER: (FLICKS INTERCOM) Get me Cross.  
(FLICKS OFF) But still no lead!

236. 4(B)  
MS Callan. CALLAN: This.  
HUNTER: It might help.

237. 3(B)  
A/B TIGHTEN AS CALLAN CLOSE ON HUNTER.

238. 4(B) \_\_\_\_\_  
MCU Callan. HUNTER: Green's received a second book of matches.
239. 3(B) \_\_\_\_\_  
A/B CALLAN: It worked.
- \_\_\_\_\_ HUNTER: Will you let me finish.
- \_\_\_\_\_ CALLAN: Sir.
240. 4(B) \_\_\_\_\_  
IS Callan, looking at list. HUNTER: He got it today. It was postmarked Hammersmith - yesterday. That tie up with anything?
241. 3(B) \_\_\_\_\_  
A/B CALLAN: No.
- \_\_\_\_\_ HUNTER: So our friends are ..determined to do what they set out to do, whatever happens. That's why I need constant reporting. According to Cross it also upset Mrs. Coswood. She's back -
242. 4(B) \_\_\_\_\_  
MCU Callan ( react) ~~obviously a fact that barely~~
243. 3(B) \_\_\_\_\_  
Hunter. interested you as you haven't reported
244. 4(B) \_\_\_\_\_  
A/B Callan. back.
- INTERCOM BUZZ. CALLAN: I was looking for Lonely. Hunter's Sec. On Intercom.
245. 3(B) \_\_\_\_\_  
O/SHOULDER 2s  
Callan R. f.g.  
Hunter L. b.g. VOICE: (O/V) Mr. Cross, sir.
- \_\_\_\_\_ HUNTER: (PICKING UP PHONE) If the link is through her, it's so simple it's diabolical.  
Hunter.
246. 2(K) \_\_\_\_\_  
LWS Cross on phone R. of Fr. 30. INT. GREEN'S LOUNGE (DAY) BOOM A. 2.  
BOOM B. 1.  
for Hunter o/  
linked  
telephones.

CROSS: Sir?

HUNTER: (OV) Have you...managed anything further from Coswood?

CROSS: No sir. I've just let her boil all day. Just walked round and round her sir. She's in a state - I don't fancy your dinner tonight -

HUNTER: (OV) Get her.

CROSS: Yes sir.

HE PUTS THE PHONE DOWN.

247. 3(B)  
A/B  
2s

31. INT. HUNTER'S OFFICE. DAY.

BOOM B. 1.

HUNTER FLICKS - ANOTHER SWITCH ON HIS BOARD AND POINTS TO A SECOND PHONE.  
CALLAN PICKS UP THE EAR PIECE AND SCREAMS ROUND ON HIS SEAT.

HUNTER: (MOODILY) Cross does as he is told.

PAUSE

CALLAN: Yeah. I noticed. He's thick.

248. 2(K)  
M.W.S. A/B  
incl. May.

32. INT. LOUNGE. (DAY) GREEN

BOOM A. 2.  
BOOM B. 1.  
for Hunter o/

MAY COSWOOD WIPING HER HANDS ON HER APRON (AND 'IN A STATE') IS LED TO NEAR THE PHONE BY CROSS.

CROSS: Yes sir.

HUNTER: (OV) Sit her down.

Coming to 4 on Shot 249.

On 2 Shot 248.

-50-

SOUND.

Hold 2s  
May sits.

CROSS: Sit down, Mrs. Coswood.

Sir.

HUNTER: (O/V) Stare at her.

249. 4(E)  
CU Cross (staring)

250. 1(J)  
CU May (react)

251. 4(E)  
A/B Cross

252. 1(J)  
A/B May

353. 3(B)  
A/B 2s  
Callan, Hunter.

33. INT. HUNTER'S OFFICE (DAY) ROOM B. 1.

HUNTER ON PHONE.

Coming to 2 on Shot 254.

-50-

33. INT. HUNTER'S OFFICE. DAY.

HUNTER: (SOFTLY) We're on to a long shot, James. I'm going to read out a list of addresses - they might or might not mean anything. Just watch for ticks. We want to know what happened in that hour or so - and if she's got nasty brothers and sisters it might work.

CROSS: (OV) Sir

CALLAN HANDS OVER THE LIST.

254. 2(K) (left of Pos.)

2s

Tightest.

Cross, May.

HUNTER: Right - Gladwin Road.

34. INT. LOUNGE. DAY. GREEN BOOM A. 2.

CROSS: Gladwin Road!

LAY: Wh-what -

CROSS: (TO PHONE) Nothing.

255. 3(B)  
2s A/B

35. INT. HUNTER'S OFFICE. (DAY.) BOOM B. 1

HUNTER: (SOFTLY) Only tell me if something happens - Somerfield Road.

256. 2(K)  
2s A/B

36. INT. LOUNGE. DAY. GREEN BOOM A. 2.

CROSS: Somerfield Road.

(PAUSE) Walmer Street.

Coming to 4 on Shot 257.

PAN UP FAST AS  
MAY RISES.  
PAN DOWN WITH HER  
AS SHE SITS.

MAY: (RISING) Why're you doing -  
please!

CROSS: Sit down. (PAUSE) Walmer  
Street. (PAUSE) Desert Street.  
(PAUSE) Kimberley Close. (PAUSE)  
Fetter Street. (PAUSE)

257. 4(Y)  
BCU May's  
clenched hands.  
PAN UP FAST  
TO CROSS IN CU.

Hold it sir....

258. 1(J)  
MCU May  
Follow action.

MAY: You...you're only trying ..  
you don't know anything.

CROSS: Know what.

259. 4(Y)  
MCU Cross.

MAY: Nothing! Nothing!

CROSS: That where you  
went after? Fetter Street?

MAY: No!

260. 1(J)  
CU May.

CROSS: Where then?

MAY: I told you. I walked round.  
Thinking. I told you.

261. 4(K)  
A/B Cross.

CROSS: Why steal, Mrs. Coswood.  
You're well paid. Or aren't  
you.

GREEN: WATCHES THE SCENE  
UNSEEN AT THE DOOR.

CROSS CONT: (LONG SHOT)...you're mixed up?  
You...have to prove something, to someone -  
with an eighteen guinea dress? Someone?  
Some - people? You think if they'll kill  
Mr. Green - they'll stop at you?

262. 1(J)  
A/B May.

MAY: He wouldn't -

CROSS: 'He'!

MAY: He wouldn't, he wouldn't he wouldn't!  
He's good, good! He's good to me!

263. 4(K)  
A/B Cross.

CROSS: Who!

264. 1(J)  
A/B May.

MAY: No!

265. 4(K)  
CU Cross.

CROSS: Who! For God's sake - who - a man!  
life is in danger!

266. 1(J)  
MCU May (react)

37. INT. HUNTER'S OFFICE (DAY) SC 11 B. 1.

267. 3(B)  
A/B 2  
Callan and Hunter(react)

38. INT. GREEN'S LOUNGE(DAY) SC 11 A. 2.

268. 1(J)  
MCU May  
EASE INTO CU  
during speech.

MAY: All I did ... was... when... if,  
there's nobody in - your house - here - you  
don't talk... you, I make food... I clean...  
then I make food... I clean, they're not ever  
my pieces, they belong...

269. 2(K) (left of Pos.)  
MCU Cross.

CROSS: (SOFTLY INTO PHONE) It's Fetter  
Street, sir.

MAY: So what do..you do when...  
so you go for walks .....

CROSS: There's a 'He'... and there is a  
connection - but we're not going to get it  
here now -

Coming to 1 on Shot 270.



MAY: You meet...people in parks.

HUNTER: (O/V) Fine. Oh, and the dinner's still on.

BOOM B. 1.  
Hunter o/v  
on linked  
phone.

CROSS: She'll be in no fit state.

HUNTER: (O/V) You will be. Tell Green.

270. 1(J) PHONE GOES DOWN.  
CU May.

MAY: ..and he..talked to - me. He was kind. He ..was there..everyday, everytime...I was there. In the park he was ...kind.

271. 2(K)  
2s  
Green and Cross.

SILENCE:

272. 1(J) GREEN: Who, May - WHO!  
A/B May.

SILENCE

273. 3(B) MAY: No..he wanted it kept ..to us!  
A/B 2s.

39. INT. HUNTER'S OFFICE (DAY)

BOOM B. 1.

274. 4(B) HUNTER: I can't see how anyone will get  
CU Callan. near Green. I've got Special Branch sticking  
out of the stone-work. (FLICKING  
INTERCOL)

275. 3(B) CALLAN: I want Fetter Street.  
MS Hunter.

276. 1(J) HUNTER: You've got it. BOOM B. to  
MS May. POS. 3.

40. INT. LOUNGE GREEN'S (EVENING)

BOOM A. 2.

277. 2(K) MAY: (ZOMBIE) I've got a dinner to prepare.  
2s (TICKEST)  
Green and Cross.  
coming to 1 on Shot 278.

CROSS: Mrs. Coswood.

CROSS: We can't go ahead.

CROSS: My orders are 'yes' - sir.

GREEN: You're provoking -

CROSS: I... am not sir. (TO MAY) You won't be going out again.

As Green exits  
PAN DOWN WITH CROSS  
TO 2s  
with May.

MAY: (A BEAT) No.

278. 1(J)  
CU May  
putting her keys  
into Cross' hand.

CROSS: Then, you won't be needing your keys  
(MAY TAKES THEM FROM HER APRON POCKET  
AND HANDS THEM -)

279. FAST MIX TO:  
4(L)

CU Casey's hand putting  
keys into Rutter's  
hand.

41. INT. CASEY'S ROOM(EVE) ROOM B. 3.

CASEY HANDS IDENTICAL KEYS TO  
ABOVE TO RUTTER. LONELY LIES  
DOGGO.

280. 3(K)  
2s o/shoulder  
Casey l. b.g.  
past Rutter R. f.g.

RUTTER: What we came for

CASEY: (OF ONE KEY) That's windows round the  
back.

281. 4(L)  
2s  
Gray and Rutter.

RUTTER: Very elegant.

282. 3(K)  
MS Casey.

GRAY: How d'y get them.

CASEY: (A BEAT) I made love for them.  
(BRISK) I meet you round the back - don't  
spread the gardens till you hear from the  
street. There is a bodyguard - Lynd -

RUTTER: All the more the merrier -

283. 4(L)  
A/B  
2s  
Coming to 1 on shot 284.

CASEY: I want no loose ends!

PAUSE:

RUTTER: You're paying a lot of gravy.

284. 1(K) (Pushing 3's C.) We. Take. Very. Good. Care. /

W.S. LO. ANGLE

Casey l. of Fr.

Lonely

Gray and Rutter

R. of Fr.

CASEY: You know the time, you be there.

GRAY: What about Morzel Gurnidge.

CASEY: (VIOLENT) You want to take over this?

GRAY: No mate - I seen what you done to one of your bruvvers.

CASEY: Good. ( HE POINTS TO FIVE SMALL CARD-BOARD BOXES) You'll need those.

Hold shot  
as Rutter and  
Gray move d.s.r.  
f.g.

GRAY PICKS TAG UP, FUTTER TAG: GRAY  
LOOKS IN THE TOP OF ONE.

285. 4(L) /

A/B

2s

GRAY: Oh, what a lovely war.

286. 1(K) /

A/B

Rutter and  
Gray exit Fr.

As Casey grabs  
Lonely cut to:

287. 3(K) /

2s (highest)

Casey and Lonely.

Casey crosses  
R. to L. to  
L. of Lonely.

CASEY: (PANICKING) Tell me about this man!!

LONELY: (TERRIFIED) Wh-what - m-man!

CASEY: Who has crashed!

LONELY: Him?

CASEY: Tell me!

LONELY: It's only - y'know - a bit of business -

CASEY: It's a lie!

LONELY: No!

CASEY: To spy in here!

LONELY: I don't like it in here!!

CASEY: Everything inside me - tells me to get the hell out of here - and I'm staying talking to you - who are you!

288. 4(L)  
H. S. Lonely.  
WHIP PAN HIM  
to floor.

LONELY: Me?

289. 3(K)  
MS Casey.  
As he comes into  
floor shot cut to:

CASEY: (HURLING HIM) Who else is there in this room! You think I won't understand you' lying? Why are you here with your lies! And your crashes that don't exist!

290. 4(L)  
Double MCU  
Casey.  
  
As Casey breaks  
out of shot cut to:

LONELY:  
Joe - thas it - Joe, he's a good geezer. I'm me I'm doing him a favour en I!  
Know what I mean .....

Coming to 291. on 3.

291. 3(K) CASEY: I don't want to hear the name Joe! /  
TIGHT MS (HE WAVES A MATCH STRIP) You mean you're not  
Casey. looking for this!
292. 4(L) \_\_\_\_\_/  
A/B 2s LONELY: Me? Nah! Honest!
293. 3(K) \_\_\_\_\_/  
A/B CASEY: Liar!
294. 4(L) \_\_\_\_\_/  
Double MCU  
Lonely and Casey. LONELY: Wha-what do I want with-
295. 3(K) CASEY: (CRAZY) You are a crazy, crazy liar! /  
BCU Casey ( react) KNOCK (A KNOCK DOWNSTAIRS: BOTH FREEZE) You call  
DOWN- out ~ I can be very accurate! (THE KNOCK IS  
STAIRS REPEATED. MORE INSISTENT. )
296. 1(K) \_\_\_\_\_  
LOW ANGLE 2s REPEAT  
Casey and Lonely. KNOCK.  
Casey exits Fr. .... You - call out! I've got nothing  
to lose!

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TAPE RUN: ARTISTES REPOS.

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297. 2(K) 45 INT. HALLWAY. EVE. CASEY FISH EYE 3.1.  
2s o/shoulder SLUG MIC  
Callan l. of Fr. KNOCK  
Casey in doorway  
R. of Fr. A KNOCK FROM THE OUTSIDE ONCE AGAIN. CASEY  
DESCENDS THE STAIRS: HE'S IN A TERRIBLE STATE  
HE COMPOSES HIMSELF, OPENS THE DOOR. CALLAN WITH  
A CLIPBOARD  
  
CALLAN: Good evening sir. I'm from the Board of  
Trade.  
CASEY: At....at this time of night?  
CALLAN: We're very busy sir -  
  
CASEY: (OPENS DOOR A BIT WIDER) I'm  
not the proprietor -
298. 5(A) (ON FORK LIFT) \_\_\_\_\_/  
WIDEST SHOT  
looking down the  
stairs CALLAN: KNOCKS CASEY OUT WITH DOOR.  
  
Callan comes fwd  
and blank out lens.

---

TAPE RUN: ARTISTES REPOS.

---

299. 1(K)

LOW ANGLE W.S.  
Lonely jack-knives  
across the floor  
towards camera.  
Hold door R. b.g.

44. INT. CASEY'S ROOM (EVE)

BOOK B. 3.

LONELY: Dahn't.

PAN UP AND TIGHTEN  
2s  
as Lonely and  
Callan rise.

300. 3(Y)

MCU Callan.

CALLAN: Hop it. Hop it. ( HE CUTS  
LONELY'S BONDS)

LONELY: Here - Mr -CALLAN: You heard.

301. 4(L)

CU Lonely.

LONELY: S'important - they - the  
other blokes they're going to d& in  
some geezer.

CALLAN: I'll do you in if you don't -

302. 3(K)

A/B

303. 1(K)

W.S. Callan  
l. of door R. of Fr.  
Lonely exits.

LONELY SCOOTs INTO CASEY WITH KNIFE.

CASEY MOVES HIM ROUND TO A DEFENSIBLE POSITION.

CALLAN SLOWLY UNBUTTONS HIS COAT, THRU'  
FOLLOWING DIALOGUE.

304. 4(C)

2s (tightest)  
Casey and Lonely.

CASEY: I was right.

305. 3(K)

CU Callan.

CALLAN: What blokes and what geezer.CASEY: He belongs to you.

306. 1(K)  
A/B  
CALLAN: Son, he don't even belong to his mother.
307. 4(C)  
A/B  
CASEY: Don't move.  
CALLAN: (STALLING) When's it going to happen.
308. 3(K)  
MCU Callan.  
CASEY: What.
309. 4(C)  
A/B  
Casey  
CALLAN: (WAVING THE BOOK OF MATCHES) This.  
(HE CONTINUES TO UNBUTTON HIS COAT)
310. 3(K)  
MCU Callan's hand taking book matches from his pocket.  
PAN UP TO HIS FACE.  
CASEY: I don't know.
311. 4(C)  
A/B  
CALLAN: You don't
312. 3(K)  
A/B  
CASEY: No.
313. 4(C)  
A/B  
CALLAN: But your... girl friend does.  
HALF PAUSE.
314. 3(Y)  
A/B  
CASEY: What girl.
315. 4(C)  
A/B  
CALLAN: Too slow - how do you think we got here?
316. 1(K)  
A/B  
CASEY: If you knew anything you'd be somewhere else.
- As Callan kicks the knife from Casey's hand cut to:
- CALLAN: (VIOLENT) Where!
317. 3(K)  
CU Callan's gun  
WHIP PAN UP TO HIS FACE  
(As we hit face cut to:)  
CASEY: She knows nothing. I don't want her hurt.
318. 1(K)  
A/B  
As Lonely scuttles out.  
CALLAN: Move. Move!

319. 3(K)  
CU Callan ( react)

320. 4(C)  
MS Casey ( react)

321. 2(J)  
MVS  
Hunter, Cross.  
(Phillip and Man  
standing R. H. end sofa.  
Cross and Hunter centre  
Hunter L.Fr. Cross R. Fr)

45 INT. LOUNGE. GREEN'S (EVE). BOOM A. 2.

ALL IN EVENING LOUNGE DRESS : GREEN IS  
TALKING TO PHILLIP HOWLAND AND ANOTHER MAN.  
HUNTER CROSSES TO CROSS WHO ENTERS  
CARRYING DRINKS.

HUNTER: Ah!

CROSS: Sir.

LOI VOICE

HUNTER: (S.V.) Anything from Callan. <sup>Hunter</sup>  
<sup>Cross.</sup>

CROSS: (S.V.) No sir.

HUNTER: (BLANDLY) If there is trouble, I'm  
important. Remember. Me.

As Cross leaves  
Hunter  
EASE OFF AND PIVOT  
on Hunter - holding  
Cross in Fr. as he goes L.  
to Green. When Green  
has joined Hunter  
TRACK BACK IN FRONT  
OF THEM - PED DOWN  
HOLDING 2s

CROSS MOVES ON : GREEN DETACHES A DRINK  
AND CROSSES TO HUNTER

GREEN: You are a Treasury man, Mr. Salter.  
(HUNTER NODS) Highly respected, Phillip  
tells me.

HUNTER: My masters respect me enough to  
keep me hidden away.

GREEN: I wondered why I'd never met -

HUNTER: I distrust the glare of the public  
eye. Perhaps, unlike yourself, I haven't  
the courage (GREEN LAUGHS) What would you do  
if you were in danger.



GREEN: (A BEAT) I'm always in danger.

HUNTER: Really? Why?

GREEN: (BAITING) I like what I talk about to be talked about.

HUNTER: You like to be talked about.

GREEN: I didn't say that.

HUNTER: You haven't always been so... vehemently against...colour.

GREEN: (GLINTING) I deny that. I flatter myself I'm an economist - my...racial opinions have sound economic bases - why is it everybody wants to talk to me about co?

HUNTER: Your speeches - before 67 give no hint of your feeling.

322. 1(F)  
LCU Green.

GREEN: The signs were that existing existing laws were sufficient to cope with the invasion. However the signs were misleading.

323. 4(K)  
LCU Hunter.

HUNTER: Really.

324. 1(F)  
A/B

GREEN: You are accusing me of political motives? - I think if you look up my speeches -

HUNTER: Oh I have.

325. 2(J)  
LO: ANGLE 2s  
Hunter l. Fr.  
Green R. Fr.

GREEN: I'm flattered.

HUNTER: Let's hope we're never invaded by Mekons.

GREEN: Who are they?

HUNTER: They're from some..galaxy.  
We'd have to exterminate them - and  
they're green!

See May exit.

MAY: (LITERS) Dinner is ready sir.

326. 3(B)  
2s  
Casey and Callan

46 INA CASEY'S ROOM. (NIGHT)

BOB. B. 3.

CASEY IS TIED UP ON A CHAIR.  
CALLAN IS RUMMAGING ABOUT U.S.L.

CASEY: (IN PAIN)

I'm not a criminal? I'm a man! Man!  
Man! I've got hands! And eyes! And bones!  
And Arteries like a man! And Blood!  
There's a pump going here wants to work!  
You find me work!

CALLAN: Keep still.

CASEY: This is my country! What a country!  
A man knocks at my door - comes into  
my room! - are you a whi e man - or a police!  
I don't know! And you blame me for fighting  
back!.

327. 4(H)  
MS Callan  
rummaging.

CALLAN: Shut up.

328. 1(K)  
2s Casey and  
Callan.

Coming to 4 on Shot 329.

329. 4(H)  
MS Callan. (react)

330. 1(K)  
A/B  
Start to SLOWLY RASE IN  
TO MCU Casey  
during his speech.

331. 2(L)  
MS Callan.  
See him fing gas mask.

PAN CALLAN TO  
CASEY.

PAN CALLAN TO  
CASEY.

332. 4(E)  
BCU Casey.

333. 1(K)  
2s tightest.

CASEY: Look! I want to work! I got hands  
to work - I got a brain to work! You give  
me work? Man - I got five 'O' levels -  
2 'A' levels / you get me a job in Pakenside  
(CALLAN'S HEAD ROCKETS) Yes! The banquet  
country of Amos Green! You'll eat there -  
you're white - me? I tried! I won't - I'm  
black! When I was at school I was a prefect!  
I wore a gown! Blue silk  
bits here! I gave orders!  
I was consulted! Not insulted!  
I was a human being there! Then  
I left. I didn't want to leave. I'm  
still looking for work! You don't  
need mathematics to drive a car.

CALLAN: You drove Arillo?

CASEY: With my...two 'A' levels...I got  
Arillo here!

CALLAN: This anything to do with 'two blokes'  
and a geezer?

CASEY: C.S. Gas. If ....  
gas can be used against my people...we can us  
it against you.

CALLAN: You're not going to do anything.

CASEY: You can't stop it! It's happening!

Coming to 3 on Shot 334.

CALLAN: When!

334. 3(E)

CASEY: Twenty minutes.

W.S. Callan exits  
b.g.  
Casey sits f.g.

TAPE RUN: ARTISTES REPOS.

335. 5(A.) (FORK LIFT)

Callan disappears  
down the stairs.

47. INT. CASEY'S HALL AY (NIGHT), BOOM B. 3.

for Casey o/v

CASEY: (OV) You can't stop it! It's  
happening! It's got to happen!  
Listen to me!!! Someone listen!!!

FISH POLE  
for Callan's  
footsteps.

TAPE RUN: TO EDIT IN: Scene 48 and 49: EXT. GREEN'S HOUSE and INT. CAR (NIGHT)  
OB. VTR: INSERTS No.6 and 7.  
Timing: 1.00 m approx.

ON OB LOCATION INSERT.

48. EXT. GREEN'S HOUSE (NIGHT)

ESTABLISH SPECIAL BRANCH MEN.

49. INT. CAR. (NIGHT)

A BLACK CORTINA...A STREET AWAY.

A WHITE THUG PULLS A GASMASK OVER HIS FACE:

ANOTHER THUG LOWERS THE WINDOWS ON BOTH SIDES  
AT THE BACK, CHUCKS HIS MACE GUN...THREE OTHERS  
LIE HANDY BESIDE HIM...

SECOND THUG LOOKS AT HIS WATCH...WAITS...THEN  
TAPS THE FIRST ON THE SHOULDER.

FIRST THUG SLIPS THE CAR INTO GEAR AND IT  
ROUNDS WITH THE STREET...

LOOKING NORMAL...

SECOND THUG FIRES ONE BOMB INTO THE STREET...

AS IT NEARS THE HOUSE THE CAR GATHERS SPEED...

SECOND THUG FIRES ONE CHARGE THROUGH THE  
WINDOW OF THE HOUSE...

ON O.B. LOCATION VTR INSERT.

N.B. SCENE 50: To be shot totally discontinuously.  
Shots 336 to 343.

336.	2(J) W.S. Cross pours drinks f.g. The guests sit around.	50. INT. GREEN'S LOUNGE (NIGHT)	BOOM A. 2. AD LIB PARTY CONVERSATION.
337.	3(G) MCU GAS CANNISTER SWISHING THRU WINDOW.		
338.	2(J) BCU GAS CANNISTER ISSUING GAS.  ZOOM OUT AS IT SPREADS.		
339.	1(E) W.S. MAY AS SHE FALLS TO FLOOR. PAN DOWN AS SHE GOES.		
340.	3(G) W.S. HUNTER AS HE COLLAPSES FORWARD ONTO COFFEE TABLE.		
341.	1(E) 2s CROSS AND GREEN - THEY STRUGGLE BUT COLLAPSE.		
342.	3(G) HIS MAN IN CHAIR AS HE EXPIRES.	LIGHTS OFF.	
343.	2(J) W.S. THE DEVASTATION IN THE ROOM.		

TAPE RUN: EDIT IN SCENE 51: EXT. GREEN'S HOUSE (NIGHT)  
OB VTR INSERT NO. 8.  
Timing: 10s.

344. 2(J)  
A/B W.S.  
2. Gas masked figures(Rutter, Gray) rush in Fr. L.  
LIGHTS OFF.  
52. INT. GREEN'S HOUSE (NIGHT)  
BOOM A. 2.
345. 3(G)  
2s (\*ightest)  
Rutter and Gray in Gas masks.  
PAN THEM AS THEY GO from Phillip to Hunter going R.  
As they look up cut to:
346. 1(E)  
MS Callan.  
He fires his gun.  
GUN SHOT F/X.
347. 3(G)  
A/B Rutter falls.  
PAN WITH GRAY AS HE MAKES FOR THE DOORS.  
(hear shot over as)  
GRAY FALLS DEAD.  
HEAR GUN SHOT OVER GRAY  
ALLING DEAD.
348. 1(E)  
A/B Callan.  
who puts his gun away and makes towards Green.
349. 2(J)  
WIDEST SHOT CALLAN DRAGGING GREEN RIGHT ACROSS SET.

STOP TAPE: ROLL BACK AND MIX. TO: Scene 53.  
INT. GREEN'S HALL (NIGHT)

350. 4(M)

HIGH ANGLE

GROUP SHOT

Callan, Hunter, Phillip,  
Green, May, Man and Callan  
all on Floor.

Callan removes  
Gas mask.

53. INT. GREEN'S HALL (NIGHT)

BOOM A. 2.

351. 3(L)

HIGH ANGLE 2s

Green and Callan.

GREEN: Th-thank you. You did ..

a wonderful job. Thank y-you.

Thank you.

352. 2(M)

CU Callan.

CALLAN: Why don't you get .....

washed.

ZOOM INFO  
BIG CU CALLAN.  
(after line)

T/C. CUT TO:  
CAPTION. END CREDIT SEQUENCE.

- a) Callan .....EDWARD WOODWARD
- b) Hunter .....WILLIAM SQUIRE
- c) Cross .....PATRICK MOWER
- d) Lonely .....RUSSELL HUNTER
- e) Anos Green..CORIN REDGRAVE  
May Coswood..ANNETTE CROSBIE
- f) Casey .....STEFAN KALIPHA  
Anna .....NINA BADEN SEMPER
- g) Taxi Driver.FRANK CODA  
Rutter .....AL GARCIA
- h) Gray.....MICHAEL QUILTO  
Phillip ....LEE DONALD

GRAB.  
THEME MUSIC.

1) Hunter's Secretary  
Shop Assistant.

MISS LANGDON  
ELAINE BARREAU

3) Series Created by  
JAMES MITCHELL

k) Story Editor  
GEORGE MARKSTEIN

l) Designed by  
PETER LE PAGE

m) Producer  
REGINALD COLLIN

n) Directed by  
JAMES GODDARD.

T/c. SLIDE  
STANDARD COLOUR CLOSING SLIDE (Version D)  
Thames Production.

FADE OUT.